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Clarendon Press Series

SELECTED ODES

OF

HORACE

WITH NOTES FOR THE USE OF A FIFTH FORM

BY

E. C. WICKHAM, M.A.

DEAN OF LINCOLN
SOMETIME MASTER OF WELLINGTON COLLEGE
AND FELLOW OF NEW COLLEGE, OXFORD

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PART I. TEXT

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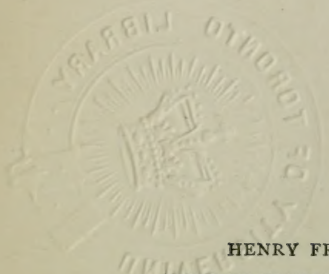

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PREFACE.

THE Notes in this Edition are based upon my full Edition of the Odes and Epodes; but they have been entirely re-written with a view to the needs and capacities of boys in a Fifth Form. The Text has been taken for granted, not made the subject of discussion. The explanations have been made as simple as I could, and larger help has been given on questions of construction, and of historical or mythological allusion. I have sometimes endeavoured by a translation without comment to avoid a discussion which seemed to me beyond those for whom I was writing. Illustrative reference to other authors has been limited as much as possible to Virgil and such writers as a boy in a Fifth Form has read and possesses. I hope those who put my book into the hands of pupils will encourage them to read, and verify as they go along, the analysis of the thoughts in an Ode which I have in each case prefixed to the notes. The Notes presume that this is done, and are not themselves complete without it. It is the more desirable, because the reading of Odes of Horace will probably be to most boys who use this book, their first careful study of masterpieces of lyric poetry; and one of the first lessons to be learnt is that a good lyric poem has its sequence of thought as real (though the links are different) as a narrative or a speech.

WELLINGTON COLLEGE:
July 22, 1886.

LIFE OF HORACE.

QUINTUS HORATIUS FLACCUS, the most finished of Roman lyric poets, was born at Venusia, a town on the borders of Apulia and Lucania, on Dec. 8, B.C. 65. His father was a freedman. Horace himself was 'ingenuus,' i. e. born after his father had attained his freedom. His father's profession is called by himself that of a 'coactor,' which seems to mean a collector of taxes. The life of Horace, which goes under the name of Suetonius, adds that he was 'salsamentarius,' a dealer in salt fish. He had retired from business and purchased a small estate near Venusia. An anecdote of Horace's childhood will be found in 21. (Od. 3. 4. 9 foll.). His writings are full of allusions to the neighbourhood of his home, and he fondly attributes to the Apulians all the virtues which other writers assign to the most manly of the Italian races.

One of the pleasantest traits of his character is the proud and grateful affection with which he speaks of his father, and of the care and liberality which he showed in his son's education. For that purpose he had removed to Rome, an expense not faced by many much richer men. Horace was sent to school there under Orbilius Pupillus of Beneventum, a teacher famous in his day, but remembered by the poet with the single epithet 'plagosus,' 'fond of the rod.' There is a pretty picture in one of the Satires (1. 6. 71) of Horace's father, unable to afford or unwilling to trust the usual slave attendant (*παιδαγωγός*, 'custos')

for his boy, going himself with him daily to his lessons, watching over his character, shielding him from the dangers of a great city, and as he grew older talking to him of moral subjects and pointing out to him by examples which they met what to avoid or imitate. In the course of time Horace went, as young Romans frequently did, to Athens, to finish his education by attending lectures on philosophy. There he fell in with Brutus who had come thither after the murder of Caesar, and was wishing to be thought intent on study. Horace in the enthusiasm of youth attached himself to Brutus, went with him to Asia, was given by him the command of a cohort, and fought in the battle of Philippi (B.C. 42). In his Odes he laughingly alludes to his own part in this campaign (15. Od. 2. 7. 26), but it is clear both from his more serious words elsewhere (as in Epistles 1. 20. 23), and from the fact that he mentioned the subject at all, that he did not discredit himself in it. His cause, however, was vanquished, and he returned home 'with his wings clipped' (Epistles 2. 2. 49) to find his estate gone in the proscription. He was himself pardoned, and obtained a clerkship in the Quaestor's office (or Treasury). This found him for the time the means of living. He had already begun to compose; in the first place probably Satires and Epodes; and he had made, or soon made, the acquaintance of Virgil, who at this time had written the Eclogues, and was writing the Georgics, and Varius, the author of the Thyestes, a tragedy, and of Epic poetry, highly esteemed by the Romans, but lost to us. By them Horace was introduced about the year 38 to Maecenas, who after a short interval received him into his friendship. Horace's fortune was now made. He never attained nor desired wealth, but he had leisure, a home to escape to in the country, and the society and friendship of all the most cultivated men in Rome. Maecenas gave him a country house in the Sabine hills, some 15 miles from Tibur, in the valley of the Digentia, a small tributary of the Anio. According to the dates usually assigned to them on good though not certain evidence, the First Book of Satires was published in B.C. 35.

The Second Book of Satires in B. C. 30, the Epodes in 29. The First Three Books of the Odes in 23.

The First Book of the Epistles in 20 or 19.

In B. C. 17 Horace was selected to write the Ode to be sung at the celebration of the Ludi Seculares (Carmen Seculare).

At a date not given, but probably about this time, Augustus endeavoured through Maecenas to induce him to become his own private secretary—an office which the poet declined; but he became intimate with the Emperor, fragments of whose letters to him have been preserved. It was at Augustus' desire that he added a fourth Book to the Odes (published in B. C. 13) for the purpose of celebrating, as he does in the fourth and fourteenth Odes, the victories of the Emperor's stepsons Tiberius and Drusus in the Eastern Alps. The Second Book of the Epistles and the 'Epistola ad Pisones' or 'De Arte Poetica,' were probably written about the same period.

Horace died on Nov. 27, B. C. 8, in his 57th year, in the same year as his friend and first patron Maecenas.

In his Odes Horace professed to imitate and adapt to Roman taste the lyric style of the great Greek lyric poets Alcaeus and Sappho. His imitation, like Virgil's of Homer, is a free one, and left scope for his own genius. His metres are from the Greek, though he has imposed stricter rules of rhythm upon them. The student will meet, even more frequently than in Virgil, with grammatical constructions (such as the use of the infinitive mood after verbs and adjectives, and of the genitive case after adjectives) which are due to Greek influence. Horace mixes up in his imagery Greek life with Roman. At times the leading figure or the first words of an Ode seem to have been directly suggested by some Greek original. But the subjects of the more important Odes are Roman, and the treatment and the spirit are also Roman and his own.

SELECT ODES OF HORACE.

1. (Odes i. 1.)

Maecenas atavis edite regibus,
O et praesidium et dulce decus meum,
Sunt quos curriculo pulverem Olympicum
Collegisse iuvat metaque fervidis
Evitata rotis palmaque nobilis
Terrarum dominos evehit ad deos;
Hunc, si mobilium turba Quiritium
Certat tergeminis tollere honoribus;
Illum, si proprio condidit horreo,
Quidquid de Libycis verritur areis.
Gaudentem patrios findere sarculo
Agros Attalicis condicionibus
Nunquam dimoveas, ut trabe Cypria
Myrtoum pavidus nauta secet mare.
Luctantem Icariis fluctibus Africum
Mercator metuens, otium et oppidi
Laudat rura sui; mox reficit rates
Quassas, indocilis pauperiem pati.
Est qui nec veteris pocula Massici,
Nec partem solido demere de die
Spernit, nunc viridi membra sub arbuto

Stratus, nunc ad aquae lene caput sacrae.
Multos castra iuvant et lituo tubae
Permixtus sonitus bellaque matribus
Detestata. Manet sub Iove frigido
Venator tenerae coniugis immemor,
Seu visa est catulis cerva fidelibus,
Seu rupit teretes Marsus aper plagas.
Me doctarum hederae praemia frontium
Dis miscent superis, me gelidum nemus
Nympharumque leves cum Satyris chori
Secernunt populo, si neque tibias
Euterpe cohibet nec Polyhymnia
Lesboum refugit tendere barbiton.
Quodsi me lyricis vatibus inseres,
Sublimi feriam sidera vertice.

2. (Odes 1. 2.)

Iam satis terris nivis atque dirae
Grandinis misit Pater, et rubente
Dextera sacras iaculatus arces
Terruit Urbem,
Terruit gentes, grave ne rediret
Seculum Pyrrhae nova monstra questae,
Omne cum Proteus pecus egit altos
Visere montes,
Piscium et summa genus haesit ulmo,
Nota quae sedes fuerat columbis,
Et superiecto pavidae natarunt
Aequore damae.
Vidimus flavum Tiberim, retortis

Litore Etrusco violenter undis,
Ire deiectum monumenta regis
Templaque Vestae;
Iliae dum se nimium querenti
Iactat ultorem, vagus et sinistra
Labitur ripa, Iove non probante, uxorius amnis.
Audiet cives acuisse ferrum,
Quo graves Persae melius perirent,
Audiet pugnas, vitio parentum
Rara iuventus.
Quem vocet divum populus ruentis
Imperi rebus? prece qua fatigent
Virgines sanctae minus audientem
Carmina Vestam?
Cui dabit partes scelus expiandi
Iuppiter? Tandem venias precamur
Nube candentes humeros amictus,
Augur Apollo;
Sive tu mavis, Erycina ridens,
Quam Iocus circum volat et Cupido;
Sive neglectum genus et nepotes
Respicis auctor,
Heu nimis longo satiate ludo,
Quem iuvat clamor galeaeque leves,
Acer et Mauri peditis cruentum
Voltus in hostem;
Sive mutata iuvenem figura
Ales in terris imitaris almae
Filius Maiae, patiens vocari
Caesaris ultor:

Serus in caelum redeas, diuque
Laetus intersis populo Quirini,
Neve te nostris vitiis iniquum
Ocior aura
Tollat; hic magnos potius triumphos,
Hic ames dici pater atque princeps,
Neu sinas Medos equitare inultos,
Te duce, Caesar.

3. (Odes 1. 3.)

Sic te diva potens Cypri,
Sic fratres Helenae, lucida sidera,
Ventorumque regat pater,
Obstrictis aliis praeter Iäpyga,
Navis, quae tibi creditum
Debes Virgilium finibus Atticis
Reddas incolumem, precor,
Et serves animae dimidium meae.
Illi robur et aes triplex
Circa pectus erat, qui fragilem truci
Commisit pelago ratem
Primus, nec timuit praecipitem Africum
Decertantem Aquilonibus,
Nec tristes Hyadas, nec rabiem Noti,
Quo non arbiter Hadriae
Maior, tollere seu ponere volt freta.
Quem Mortis timuit gradum,
Qui siccis oculis monstra natantia,
Qui vidit mare turgidum et
Infames scopulos Acroceraunia?

Nequicquam deus abscidit
Prudens Oceano dissociabili
Terras, si tamen impiae
Non tangenda rates transiliunt vada.
Audax omnia perpeti
Gens humana ruit per vetitum nefas.
Audax Iäpeti genus
Ignem fraude mala gentibus intulit.
Post ignem aetheria domo
Subductum macies et nova febrium
Terris incubuit cohors,
Semotique prius tarda necessitas
Leti corripuit gradum.
Expertus vacuum Daedalus aëra
Pennis non homini datis;
Perrupit Acheronta Herculeus labor.
Nil mortalibus ardui est
Caelum ipsum petimus stultitia neque
Per nostrum patimur scelus
Iracunda Iovem ponere fulmina.

4. (Odes 1. 7.)

Laudabunt alii claram Rhodon aut Mytilenen
Aut Epheson bimarisve Corinthi
Moenia vel Baccho Thebas vel Apolline Delphos
Insignes aut Thessala Tempe.
Sunt quibus unum opus est, intactae Palladis urbem
Carmine perpetuo celebrare, et
Undique decerptam fronti praeponere olivam.
Plurimus in Iunonis honorem

Aptum dicet equis Argos ditesque Mycenas.
Me nec tam patiens Lacedaemon
Nec tam Larissae percussit campus opimae,
Quam domus Albuneae resonantis
Et praeceps Anio ac Tiburni lucus et uda
Mobilibus pomaria rivis.
Albus ut obscuro deterget nubila caelo
Saepe Notus, neque parturit imbres
Perpetuo, sic tu sapiens finire memento
Tristitiam vitaeque labores
Molli, Plance, mero, seu te fulgentia signis
Castra tenent, seu densa tenebit
Tiburis umbra tui. Teucer, Salamina patremque
Cum fugeret, tamen uda Lyaeo
Tempora populea fertur vinxisse corona,
Sic tristes affatus amicos:
Quo nos cunque feret melior fortuna parente,
Ibimus, o socii comitesque.
Nil desperandum, Teucro duce, et auspice Teucro;
Certus enim promisit Apollo,
Ambiguam tellure nova Salamina futuram.
O fortes peioraque passi
Mecum saepe viri, nunc vino pellite curas;
Cras ingens iterabimus aequor.

5. (Odes I. 8.)

Lydia, dic, per omnes
Te deos oro, Sybarin cur properes amando
Perdere; cur apricum
Oderit campum, patiens pulveris atque solis.

Cur neque militaris
Inter aequales equitat, Gallica nec lupatis
Temperat ora frenis?
Cur timet flavum Tiberim tangere? Cur olivum
Sanguine viperino
Cautius vitat neque iam livida gestat armis
Brachia, saepe disco,
Saepe trans finem iaculo nobilis expedito?
Quid latet, ut marinae
Filium dicunt Thetidis sub lacrimosa Troiae
Funera, ne virilis
Cultus in caedem et Lycias proriperet catervas?

6. (Odes I. 11.)

Tu ne quaesieris, scire nefas, quem mihi, quem tibi
Finem di dederint, Leuconoë, nec Babylonios
Tentaris numeros. Ut melius, quidquid erit, pati!
Seu plures hiemes, seu tribuit Iuppiter ultimam,
Quae nunc oppositis debilitat pumicibus mare
Tyrrhenum, sapias, vina liques, et spatio brevi
Spem longam reseces. Dum loquimur, fugerit invida
Aetas: carpe diem, quam minimum credula postero.

7. (Odes I. 12.)

Quem virum aut heroa lyra vel acri
Tibia sumis celebrare, Clio?
Quem deum? Cuius recinet iocosa
Nomen imago

Aut in umbrosis Heliconis oris
Aut super Pindo gelidove in Haemo?
Unde vocalem temere insecutae
Orphea silvae,
Arte materna rapidos morantem
Fluminum lapsus celeresque ventos,
Blandum et auritas fidibus canoris
Ducere quercus.
Quid prius dicam solitis parentis
Laudibus, qui res hominum ac deorum,
Qui mare ac terras variisque mundum
Temperat horis?
Unde nil maius generatur ipso,
Nec viget quidquam simile aut secundum:
Proximos illi tamen occupavit
Pallas honores.
Proeliis audax neque te silebo
Liber, et saevis inimica Virgo
Beluis, nec te, metuende certa
Phoebe sagitta.
Dicam et Alciden puerosque Ledae,
Hunc equis, illum superare pugnis
Nobilem; quorum simul alba nautis
Stella refulsit,
Defluit saxis agitatus humor,
Concidunt venti fugiuntque nubes,
Et minax—quod sic voluere—ponto
Unda recumbit.
Romulum post hos prius, an quietum
Pompili regnum memorem, an superbos
Tarquini fasces, dubito, an Catonis
Nobile letum.

Regulum et Scauros animaeque magnae
Prodigum Paulum, superante Poeno,
Gratus insigni referam Camena
Fabriciumque.
Hunc et incomptis Curium capillis
Utilem bello tulit et Camillum
Saeva paupertas et avitus apto
Cum lare fundus.
Crescit occulto velut arbor aevo
Fama Marcelli; micat inter omnes
Iulium sidus velut inter ignes
Luna minores.
Gentis humanae pater atque custos
Orte Saturno, tibi cura magni
Caesaris fatis data: tu secundo
Caesare regnes.
Ille, seu Parthos Latio imminentes
Egerit iusto domitos triumpho,
Sive subiectos Orientis orae
Seras et Indos,
Te minor latum reget aequus orbem;
Tu gravi curru quaties Olympum,
Tu parum castis inimica mittes
Fulmina lucis.

8. (Odes I. 14.)

O navis, referent in mare te novi
Fluctus! O quid agis? Fortiter occupa
Portum! Nonne vides, ut
Nudum remigio latus,

Et malus celeri saucius Africo,
Antennaeque gemant, ac sine funibus
Vix durare carinae
Possint imperiosius
Aequor? Non tibi sunt integra lintea,
Non di, quos iterum pressa voces malo.
Quamvis Pontica pinus,
Silvae filia nobilis,
Iactes et genus et nomen inutile;
Nil pictis timidus navita puppibus
Fidit. Tu, nisi ventis
Debes ludibrium, cave.
Nuper sollicitum quae mihi taedium,
Nunc desiderium curaque non levis,
Interfusa nitentes
Vites aequora Cycladas.

9. (Odes I. 15.)

Pastor cum traheret per freta navibus
Idaeis Helenen perfidus hospitam,
Ingrato celeres obruit otio
Ventos, ut caneret fera
Nereus fata: Mala ducis avi domum,
Quam multo repetet Graecia milite,
Coniurata tuas rumpere nuptias
Et regnum Priami vetus.
Heu heu quantus equis, quantus adest viris
Sudor! quanta moves funera Dardanae
Genti! Iam galeam Pallas et aegida
Currusque et rabiem parat.

Nequicquam Veneris praesidio ferox
Pectes caesariem, grataque feminis
Imbelli cithara carmina divides;
Nequicquam thalamo graves
Hastas et calami spicula Gnosii
Vitabis strepitumque et celerem sequi
Aiacem; tamen heu serus adulteros
Crines pulvere collines.
Non Laërtiaden, exitium tuae
Genti, non Pylium Nestora respicis?
Urgent impavidi te Salaminius
Teucer et Sthenelus sciens
Pugnae, sive opus est imperitare equis,
Non auriga piger; Merionen quoque
Nosces. Ecce furit te reperire atrox
Tydides melior patre,
Quem tu, cervus uti vallis in altera
Visum parte lupum graminis immemor,
Sublimi fugies mollis anhelitu,
Non hoc pollicitus tuae.
Iracunda diem proferet Ilio
Matronisque Phrygum classis Achilleï;
Post certas hiemes uret Achaïcus
Ignis Iliacas domos.

10. (Odes I. 22.)

Integer vitae scelerisque purus
Non eget Mauris iaculis neque arcu,
Nec venenatis gravida sagittis,
Fusce, pharetra,

Sive per Syrtes iter aestuosas
Sive facturus per inhospitalem
Caucasum vel quae loca fabulosus
    Lambit Hydaspes.
Namque me silva lupus in Sabina,
Dum meam canto Lalagen et ultra
Terminum curis vagor expeditis,
    Fugit inermem,
Quale portentum neque militaris
Daunias latis alit aesculetis,
Nec Iubae tellus generat leonum
    Arida nutrix.
Pone me pigris ubi nulla campis
Arbor aestiva recreatur aura,
Quod latus mundi nebulae malusque
    Iuppiter urget;
Pone sub curru nimium propinqui
Solis in terra domibus negata:
Dulce ridentem Lalagen amabo,
    Dulce loquentem.

11. (Odes 1. 24.)

Quis desiderio sit pudor aut modus
Tam cari capitis? Praecipe lugubres
Cantus, Melpomene, cui liquidam pater
  Vocem cum cithara dedit.
Ergo Quintilium perpetuus sopor
Urget! cui Pudor et Iustitiae soror,
Incorrupta Fides, nudaque Veritas
  Quando ullum inveniet parem?

Multis ille bonis flebilis occidit,
Nulli flebilior quam tibi, Virgili.
Tu frustra pius heu non ita creditum
  Poscis Quintilium deos.
Quid si Threïcio blandius Orpheo
Auditam moderere arboribus fidem,
Num vanae redeat sanguis imagini,
  Quam virga semel horrida,
Non lenis precibus fata recludere,
Nigro compulerit Mercurius gregi?
Durum: sed levius fit patientia,
  Quidquid corrigere est nefas.

12. (Odes I. 37.)

Nunc est bibendum, nunc pede libero
Pulsanda tellus, nunc Saliaribus
  Ornare pulvinar deorum
    Tempus erat dapibus, sodales.
Antehac nefas depromere Caecubum
Cellis avitis, dum Capitolio
  Regina dementes ruinas
    Funus et imperio parabat
Contaminato cum grege turpium
Morbo virorum, quidlibet impotens
  Sperare fortunaque dulci
    Ebria. Sed minuit furorem
Vix una sospes navis ab ignibus,
Mentemque lymphatam Mareotico
  Redegit in veros timores
    Caesar, ab Italia volantem

Remis adurgens, accipiter velut
Molles columbas, aut leporem citus
Venator in campis nivalis
Haemoniae, daret ut catenis
Fatale monstrum; quae generosius
Perire quaerens nec muliebriter
Expavit ensem nec latentes
Classe cita reparavit oras;
Ausa et iacentem visere regiam
Voltu sereno, fortis et asperas
Tractare serpentes, ut atrum
Corpore combiberet venenum,
Deliberata morte ferocior,
Saevis Liburnis scilicet invidens
Privata deduci superbo
Non humilis mulier triumpho.

13. (Odes 1. 38.)

Persicos odi, puer, apparatus;
Displicent nexae philyra coronae;
Mitte sectari, rosa quo locorum
Sera moretur.
Simplici myrto nihil allabores
Sedulus curo: neque te ministrum
Dedecet myrtus neque me sub arta
Vite bibentem.

14. (Odes 2. 6.)

Septimi, Gades aditure mecum et
Cantabrum indoctum iuga ferre nostra et

Barbaras Syrtes, ubi Maura semper
Aestuat unda;
Tibur Argeo positum colono
Sit meae sedes utinam senectae,
Sit modus lasso maris et viarum
Militiaeque!
Unde si Parcae prohibent iniquae,
Dulce pellitis ovibus Galaesi
Flumen et regnata petam Laconi
Rura Phalantho.
Ille terrarum mihi praeter omnes
Angulus ridet, ubi non Hymetto
Mella decedunt viridique certat
Baca Venafro;
Ver ubi longum tepidasque praebet
Iuppiter brumas, et amicus Aulon
Fertili Baccho minimum Falernis
Invidet uvis.
Ille te mecum locus et beatae
Postulant arces; ibi tu calentem
Debita sparges lacrima favillam
Vatis amici.

15. (Odes 2. 7.)

O saepe mecum tempus in ultimum
Deducte Bruto militiae duce,
Quis te redonavit Quiritem
Dis patriis Italoque caelo,
Pompei meorum prime sodalium?
Cum quo morantem saepe diem mero

Fregi, coronatus nitentes
Malobathro Syrio capillos.
Tecum Philippos et celerem fugam
Sensi relicta non bene parmula,
Cum fracta virtus, et minaces
Turpe solum tetigere mento.
Sed me per hostes Mercurius celer
Denso paventem sustulit aëre;
Te rursus in bellum resorbens
Unda fretis tulit aestuosis.
Ergo obligatam redde Iovi dapem
Longaque fessum militia latus
Depone sub lauru mea, nec
Parce cadis tibi destinatis.
Oblivioso levia Massico
Ciboria exple; funde capacibus
Unguenta de conchis. Quis udo
Deproperare apio coronas
Curatve myrto? quem Venus arbitrum
Dicet bibendi? Non ego sanius
Bacchabor Edonis: recepto
Dulce mihi furere est amico.

16. (Odes 2. 14.)

Eheu fugaces, Postume, Postume,
Labuntur anni nec pietas moram
Rugis et instanti senectae
Afferet indomitaeque morti:
Non, si trecenis, quotquot eunt dies,
Amice, places illacrimabilem

Plutona tauris, qui ter amplum
Geryonen Tityonque tristi
Compescit unda, scilicet omnibus,
Quicunque terrae munere vescimur,
Enaviganda, sive reges
Sive inopes erimus coloni.
Frustra cruento Marte carebimus
Fractisque rauci fluctibus Hadriae,
Frustra per auctumnos nocentem
Corporibus metuemus Austrum:
Visendus ater flumine languido
Cocytos errans et Danai genus
Infame damnatusque longi
Sisyphus Aeolides laboris.
Linquenda tellus et domus et placens
Uxor, neque harum, quas colis, arborum
Te praeter invisas cupressos
Ulla brevem dominum sequetur.
Absumet heres Caecuba dignior
Servata centum clavibus et mero
Tinget pavimentum superbo,
Pontificum potiore cenis.

17. (Odes 2. 16.)

Otium divos rogat in patenti
Prensus Aegaeo, simul atra nubes
Condidit lunam neque certa fulgent
Sidera nautis;
Otium bello furiosa Thrace,
Otium Medi pharetra decori,

Grosphe, non gemmis neque purpura venale neque auro.
Non enim gazae neque consularis
Summovet lictor miseros tumultus
Mentis et curas laqueata circum
Tecta volantes.
Vivitur parvo bene, cui paternum
Splendet in mensa tenui salinum,
Nec leves somnos timor aut cupido
Sordidus aufert.
Quid brevi fortes iaculamur aevo
Multa? Quid terras alio calentes
Sole mutamus? Patriae quis exsul
Se quoque fugit?
Scandit aeratas vitiosa naves
Cura nec turmas equitum relinquit,
Ocior cervis et agente nimbos
Ocior Euro,
Laetus in praesens animus quod ultra est
Oderit curare et amara lento
Temperet risu; nihil est ab omni
Parte beatum.
Abstulit clarum cita mors Achillem,
Longa Tithonum minuit senectus,
Et mihi forsan, tibi quod negarit,
Porriget hora.
Te greges centum Siculaeque circum
Mugiunt vaccae, tibi tollit hinnitum
Apta quadrigis equa, te bis Afro
Murice tinctae

Vestiunt lanae : mihi parva rura et
Spiritum Graiae tenuem Camenae
Parca non mendax dedit et malignum
Spernere volgus.

18. (Odes 3. 1.)

Odi profanum volgus et arceo ;
Favete linguis : carmina non prius
Audita Musarum sacerdos
Virginibus puerisque canto.
Regum timendorum in proprios greges,
Reges in ipsos imperium est Iovis
Clari Giganteo triumpho,
Cuncta supercilio moventis.
Est, ut viro vir latius ordinet
Arbusta sulcis, hic generosior
Descendat in Campum petitor,
Moribus hic meliorque fama
Contendat, illi turba clientium
Sit maior : aequa lege Necessitas
Sortitur insignes et imos ;
Omne capax movet urna nomen.
Destrictus ensis cui super impia
Cervice pendet, non Siculae dapes
Dulcem elaborabunt saporem,
Non avium citharaeque cantus
Somnum reducent. Somnus agrestium
Lenis virorum non humiles domos
Fastidit umbrosamque ripam,
Non Zephyris agitata Tempe.

Desiderantem quod satis est neque
Tumultuosum sollicitat mare,
  Nec saevus Arcturi cadentis
    Impetus aut orientis Haedi,
Non verberatae grandine vineae
Fundusque mendax, arbore nunc aquas
  Culpante, nunc torrentia agros
    Sidera, nunc hiemes iniquas.
Contracta pisces aequora sentiunt
Iactis in altum molibus; huc frequens
  Caementa demittit redemptor
    Cum famulis dominusque terrae
Fastidiosus. Sed Timor et Minae
Scandunt eodem, quo dominus, neque
  Decedit aerata triremi, et
    Post equitem sedet atra Cura.
Quodsi dolentem nec Phrygius lapis,
Nec purpurarum sidere clarior
  Delenit usus, nec Falerna
    Vitis Achaemeniumque costum,
Cur invidendis postibus et novo
Sublime ritu moliar atrium?
  Cur valle permutem Sabina
    Divitias operosiores?

19. (Odes 3. 2.)

Angustam amice pauperiem pati
Robustus acri militia puer
  Condiscat, et Parthos feroces
    Vexet eques metuendus hasta,

Vitamque sub divo et trepidis agat
In rebus. Illum ex moenibus hosticis
Matrona bellantis tyranni
Prospiciens et adulta virgo
Suspiret, eheu, ne rudis agminum
Sponsus lacessat regius asperum
Tactu leonem, quem cruenta
Per medias rapit ira caedes.
Dulce et decorum est pro patria mori:
Mors et fugacem persequitur virum,
Nec parcit imbellis iuventae
Poplitibus timidoque tergo.
Virtus repulsae nescia sordidae
Intaminatis fulget honoribus,
Nec sumit aut ponit secures
Arbitrio popularis aurae.
Virtus recludens immeritis mori
Caelum negata tentat iter via,
Coetusque volgares et udam
Spernit humum fugiente penna.
Est et fideli tuta silentio
Merces: vetabo, qui Cereris sacrum
Volgarit arcanae, sub isdem
Sit trabibus fragilemve mecum
Solvat phaselon; saepe Diespiter
Neglectus incesto addidit integrum:
Raro antecedentem scelestum
Deseruit pede Poena claudo.

20. (Odes 3. 3.)

Iustum et tenacem propositi virum
Non civium ardor prava iubentium,
  Non voltus instantis tyranni
    Mente quatit solida, neque Auster,
Dux inquieti turbidus Hadriae,
Nec fulminantis magna manus Iovis;
  Si fractus illabatur orbis,
    Impavidum ferient ruinae.
Hac arte Pollux et vagus Hercules
Enisus arces attigit igneas,
  Quos inter Augustus recumbens
    Purpureo bibit ore nectar.
Hac te merentem, Bacche pater, tuae
Vexere tigres indocili iugum
  Collo trahentes; hac Quirinus
    Martis equis Acheronta fugit,
Gratum elocuta consiliantibus
Iunone divis: Ilion, Ilion
  Fatalis incestusque iudex
    Et mulier peregrina vertit
In pulverem, ex quo destituit deos
Mercede pacta Laomedon, mihi
  Castaeque damnatum Minervae
    Cum populo et duce fraudulento.
Iam nec Lacaenae splendet adulterae
Famosus hospes nec Priami domus
  Periura pugnaces Achivos
    Hectoreis opibus refringit,

Nostrisque ductum seditionibus
Bellum resedit. Protinus et graves
  Iras et invisum nepotem,
    Troica quem peperit sacerdos,
Marti redonabo; illum ego lucidas
Inire sedes, ducere nectaris
  Sucos, et adscribi quietis
    Ordinibus patiar deorum.
Dum longus inter saeviat Ilion
Romamque pontus, qualibet exsules
  In parte regnanto beati;
    Dum Priami Paridisque busto
Insultet armentum et catulos ferae
Celent inultae, stet Capitolium
  Fulgens triumphatisque possit
    Roma ferox dare iura Medis.
Horrenda late nomen in ultimas
Extendat oras, qua medius liquor
  Secernit Europen ab Afro,
    Qua tumidus rigat arva Nilus,
Aurum irrepertum et sic melius situm,
Cum terra celat, spernere fortior
  Quam cogere humanos in usus
    Omne sacrum rapiente dextra.
Quicunque mundo terminus obstitit,
Hunc tanget armis, visere gestiens,
  Qua parte debacchentur ignes,
    Qua nebulae pluviique rores.
Sed bellicosis fata Quiritibus
Hac lege dico, ne nimium pii
  Rebusque fidentes avitae
    Tecta velint reparare Troiae.

Troiae renascens alite lugubri
Fortuna tristi clade iterabitur,
  Ducente victrices catervas
    Coniuge me Iovis et sorore.
Ter si resurgat murus aëneus
Auctore Phoebo, ter pereat meis
  Excisus Argivis, ter uxor
    Capta virum puerosque ploret.
Non hoc iocosae conveniet lyrae:
Quo, Musa, tendis? Desine pervicax
  Referre sermones deorum et
    Magna modis tenuare parvis.

21. (Odes 3. 4.)

Descende caelo et dic age tibia
Regina longum Calliope melos,
  Seu voce nunc mavis acuta,
    Seu fidibus citharave Phoebi.
Auditis, an me ludit amabilis
Insania? Audire et videor pios
  Errare per lucos, amoenae
    Quos et aquae subeunt et aurae.
Me fabulosae Volture in Apulo
Nutricis extra limen Apuliae
  Ludo fatigatumque somno
    Fronde nova puerum palumbes
Texere, mirum quod foret omnibus,
Quicunque celsae nidum Acherontiae
  Saltusque Bantinos et arvum
    Pingue tenent humilis Forenti,

Ut tuto ab atris corpore viperis
Dormirem et ursis, ut premerer sacra
Lauroque collataque myrto,
Non sine dis animosus infans.
Vester, Camenae, vester in arduos
Tollor Sabinos, seu mihi frigidum
Praeneste seu Tibur supinum
Seu liquidae placuere Baiae.
Vestris amicum fontibus et choris
Non me Philippis versa acies retro,
Devota non exstinxit arbos,
Nec Sicula Palinurus unda.
Utcunque mecum vos eritis, libens
Insanientem navita Bosporum
Tentabo et urentes arenas
Litoris Assyrii viator;
Visam Britannos hospitibus feros
Et laetum equino sanguine Concanum,
Visam pharetratos Gelonos
Et Scythicum inviolatus amnem.
Vos Caesarem altum, militia simul
Fessas cohortes abdidit oppidis,
Finire quaerentem labores
Pierio recreatis antro.
Vos lene consilium et datis et dato
Gaudetis, almae. Scimus, ut impios
Titanas immanemque turmam
Fulmine sustulerit caduco,
Qui terram inertem, qui mare temperat
Ventosum, et urbes regnaque tristia
Divosque mortalesque turbas
Imperio regit unus aequo.

Magnum illa terrorem intulerat Iovi
Fidens iuventus horrida brachiis,
  Fratresque tendentes opaco
    Pelion imposuisse Olympo.
Sed quid Typhoeus et validus Mimas,
Aut quid minaci Porphyrion statu,
  Quid Rhoetus evolsisque truncis
    Enceladus iaculator audax
Contra sonantem Palladis aegida
Possent ruentes? Hinc avidus stetit
  Volcanus, hinc matrona Iuno et
    Nunquam humeris positurus arcum,
Qui rore puro Castaliae lavit
Crines solutos, qui Lyciae tenet
  Dumeta natalemque silvam,
    Delius et Patareus Apollo.
Vis consili expers mole ruit sua:
Vim temperatam di quoque provehunt
  In maius; idem odere vires
    Omne nefas animo moventes.
Testis mearum centimanus Gyas
Sententiarum, notus et integrae
  Tentator Orion Dianae,
    Virginea domitus sagitta.
Iniecta monstris Terra dolet suis
Maeretque partus fulmine luridum
  Missos ad Orcum; nec peredit
    Impositam celer ignis Aetnam,
Incontinentis nec Tityi iecur
Reliquit ales, nequitiae additus
  Custos; amatorem trecentae
    Pirithoum cohibent catenae.

22. (ODES 3. 5.)

CAELO tonantem credidimus Iovem
Regnare: praesens divus habebitur
Augustus adiectis Britannis
Imperio gravibusque Persis.
Milesne Crassi coniuge barbara
Turpis maritus vixit et hostium—
Pro curia inversique mores!—
Consenuit socerorum in armis
Sub rege Medo Marsus et Apulus,
Anciliorum et nominis et togae
Oblitus aeternaeque Vestae,
Incolumi Iove et urbe Roma?
Hoc caverat mens provida Reguli,
Dissentientis condicionibus
Foedis, et exemplo trahentis
Perniciem veniens in aevum,
Si non periret immiserabilis
Captiva pubes. Signa ego Punicis
Adfixa delubris et arma
Militibus sine caede, dixit,
Derepta vidi; vidi ego civium
Retorta tergo brachia libero,
Portasque non clausas, et arva
Marte coli populata nostro.
Auro repensus scilicet acrior
Miles redibit. Flagitio additis
Damnum: neque amissos colores
Lana refert medicata fuco,

Nec vera virtus, cum semel excidit,
Curat reponi deterioribus.
Si pugnat extricata densis
Cerva plagis, erit ille fortis,
Qui perfidis se credidit hostibus,
Et Marte Poenos proteret altero,
Qui lora restrictis lacertis
Sensit iners, timuitque mortem.
Hic, unde vitam sumeret inscius,
Pacem duello miscuit. O pudor!
O magna Karthago, probrosis
Altior Italiae ruinis!
Fertur pudicae coniugis osculum
Parvosque natos, ut capitis minor,
Ab se removisse et virilem
Torvus humi posuisse voltum;
Donec labantes consilio patres
Firmaret auctor nunquam alias dato,
Interque maerentes amicos
Egregius properaret exsul.
Atqui sciebat quae sibi barbarus
Tortor pararet; non aliter tamen
Dimovit obstantes propinquos
Et populum reditus morantem,
Quam si clientum longa negotia
Diiudicata lite relinqueret,
Tendens Venafranos in agros
Aut Lacedaemonium Tarentum.

23. (Odes 3. 6.)

Delicta maiorum immeritus lues,
Romane, donec templa refeceris
  Aedesque labentes deorum et
    Foeda nigro simulacra fumo.
Dis te minorem quod geris, imperas :
Hinc omne principium, huc refer exitum.
  Di multa neglecti dederunt
    Hesperiae mala luctuosae.
Iam bis Monaeses et Pacori manus
Non auspicatos contudit impetus
  Nostros et adiecisse praedam
    Torquibus exiguis renidet.
Paene occupatam seditionibus
Delevit Urbem Dacus et Aethiops,
  Hic classe formidatus, ille
    Missilibus melior sagittis.
Fecunda culpae secula nuptias
Primum inquinavere et genus et domos;
  Hoc fonte derivata clades
    In patriam populumque fluxit.
Non his iuventus orta parentibus
Infecit aequor sanguine Punico,
  Pyrrhumque et ingentem cecidit
    Antiochum Hannibalemque dirum;
Sed rusticorum mascula militum
Proles, Sabellis docta ligonibus
  Versare glebas et severae
    Matris ad arbitrium recisos

Portare fustes, sol ubi montium
Mutaret umbras et iuga demeret
  Bobus fatigatis, amicum
    Tempus agens abeunte curru.
Damnosa quid non imminuit dies?
Aetas parentum peior avis tulit
  Nos nequiores, mox daturos
    Progeniem vitiosiorem.

24. (Odes 3. 9.)

Donec gratus eram tibi
  Nec quisquam potior brachia candidae
Cervici iuvenis dabat,
  Persarum vigui rege beatior.
Donec non alia magis
  Arsisti, neque erat Lydia post Chloën,
Multi Lydia nominis
  Romana vigui clarior Ilia.
Me nunc Thressa Chloë regit,
  Dulces docta modos et citharae sciens,
Pro qua non metuam mori,
  Si parcent animae fata superstiti.
Me torret face mutua
  Thurini Calaïs filius Ornyti,
Pro quo bis patiar mori,
  Si parcent puero fata superstiti.
Quid, si prisca redit Venus,
  Diductosque iugo cogit aëneo,
Si flava excutitur Chloë,
  Reiectaeque patet ianua Lydiae?

Quamquam sidere pulchrior
Ille est, tu levior cortice et improbo
Iracundior Hadria,
Tecum vivere amem, tecum obeam libens.

25. (Part of Odes 3. 11.)

Audiat Lyde scelus atque notas
Virginum poenas et inane lymphae
Dolium fundo pereuntis imo,
Seraque fata,
Quae manent culpas etiam sub Orco.
Impiae,—nam quid potuere maius?—
Impiae sponsos potuere duro
Perdere ferro!
Una de multis face nuptiali
Digna periurum fuit in parentem
Splendide mendax et in omne virgo
Nobilis aevum,
Surge, quae dixit iuveni marito,
Surge, ne longus tibi somnus, unde
Non times, detur; socerum et scelestas
Falle sorores,
Quae velut nactae vitulos leaenae
Singulos eheu lacerant: ego illis
Mollior nec te feriam neque intra
Claustra tenebo.
Me pater saevis oneret catenis,
Quod viro clemens misero peperci;
Me vel extremos Numidarum in agros
Classe releget.

I, pedes quo te rapiunt et aurae,
Dum favet nox et Venus, i secundo
Omine et nostri memorem sepulchro
Scalpe querelam.

26. (Odes 3. 13.)

O fons Bandusiae, splendidior vitro,
Dulci digne mero non sine floribus,
Cras donaberis haedo,
Cui frons turgida cornibus
Primis et venerem et proelia destinat;
Frustra: nam gelidos inficiet tibi
Rubro sanguine rivos
Lascivi suboles gregis.
Te flagrantis atrox hora Caniculae
Nescit tangere, tu frigus amabile
Fessis vomere tauris
Praebes et pecori vago.
Fies nobilium tu quoque fontium,
Me dicente cavis impositam ilicem
Saxis, unde loquaces
Lymphae desiliunt tuae.

27. (Odes 3. 23.)

Caelo supinas si tuleris manus
Nascente Luna, rustica Phidyle,
Si thure placaris et horna
Fruge Lares avidaque porca,

Nec pestilentem sentiet Africum
Fecunda vitis nec sterilem seges
  Robiginem aut dulces alumni
    Pomifero grave tempus anno.
Nam quae nivali pascitur Algido
Devota quercus inter et ilices
  Aut crescit Albanis in herbis
    Victima pontificum secures
Cervice tinget: te nihil attinet
Tentare multa caede bidentium
  Parvos coronantem marino
    Rore deos fragilique myrto.
Immunis aram si tetigit manus,
Non sumptuosa blandior hostia
  Mollivit aversos Penates
    Farre pio et saliente mica.

28. (Odes 4. 3.)

Quem tu, Melpomene, semel
  Nascentem placido lumine videris,
Illum non labor Isthmius
  Clarabit pugilem, non equus impiger
Curru ducet Achaico
  Victorem, neque res bellica Deliis
Ornatum foliis ducem,
  Quod regum tumidas contuderit minas,
Ostendet Capitolio:
  Sed quae Tibur aquae fertile praefluunt
Et spissae nemorum comae
  Fingent Aeolio carmine nobilem.

Romae principis urbium
  Dignatur suboles inter amabiles
Vatum ponere me choros,
  Et iam dente minus mordeor invido.
O, testudinis aureae
  Dulcem quae strepitum, Pieri, temperas,
O mutis quoque piscibus
  Donatura cycni, si libeat, sonum,
Totum muneris hoc tui est,
  Quod monstror digito praetereuntium
Romanae fidicen lyrae:
  Quod spiro et placeo, si placeo, tuum est.

29. (Odes 4. 5.)

Divis orte bonis, optime Romulae
Custos gentis, abes iam nimium diu;
Maturum reditum pollicitus patrum
  Sancto concilio redi.
Lucem redde tuae, dux bone, patriae:
Instar veris enim voltus ubi tuus
Affulsit populo, gratior it dies
  Et soles melius nitent.
Ut mater iuvenem, quem Notus invido
Flatu Carpathii trans maris aequora
Cunctantem spatio longius annuo
  Dulci distinet a domo,
Votis ominibusque et precibus vocat,
Curvo nec faciem litore dimovet:
Sic desideriis icta fidelibus
  Quaerit patria Caesarem.

Tutus bos etenim rura perambulat,
Nutrit rura Ceres almaque Faustitas,
Pacatum volitant per mare navitae,
Culpari metuit Fides.
Quis Parthum paveat, quis gelidum Scythen,
Quis Germania quos horrida parturit
Fetus, incolumi Caesare? quis ferae
Bellum curet Hiberiae?
Condit quisque diem collibus in suis,
Et vitem viduas ducit ad arbores;
Hinc ad vina redit laetus et alteris
Te mensis adhibet deum;
Te multa prece, te prosequitur mero
Defuso pateris et Laribus tuum
Miscet numen, uti Graecia Castoris
Et magni memor Herculis.
Longas o utinam, dux bone, ferias
Praestes Hesperiae! dicimus integro
Sicci mane die, dicimus uvidi,
Cum Sol Oceano subest.

30. (Odes 4. 7.)

Diffugere nives, redeunt iam gramina campis
Arboribusque comae;
Mutat terra vices et decrescentia ripas
Flumina praetereunt;
Gratia cum Nymphis geminisque sororibus audet
Ducere nuda choros.
Immortalia ne speres, monet annus et almum
Quae rapit hora diem.

Frigora mitescunt Zephyris, ver proterit aestas
Interitura, simul
Pomifer Auctumnus fruges effuderit, et mox
Bruma recurrit iners.
Damna tamen celeres reparant caelestia lunae:
Nos, ubi decidimus,
Quo pater Aeneas, quo dives Tullus et Ancus,
Pulvis et umbra sumus.
Quis scit, an adiiciant hodiernae crastina summae
Tempora di superi?
Cuncta manus avidas fugient heredis, amico
Quae dederis animo.
Cum semel occideris et de te splendida Minos
Fecerit arbitria,
Non, Torquate, genus, non te facundia, non te
Restituet pietas;
Infernis neque enim tenebris Diana pudicum
Liberat Hippolytum,
Nec Lethaea valet Theseus abrumpere caro
Vincula Pirithoo.

31. (Epodes 16.)

Altera iam teritur bellis civilibus aetas,
Suis et ipsa Roma viribus ruit:
Quam neque finitimi valuerunt perdere Marsi
Minacis aut Etrusca Porsenae manus,
Aemula nec virtus Capuae nec Spartacus acer
Novisque rebus infidelis Allobrox,
Nec fera caerulea domuit Germania pube
Parentibusque abominatus Hannibal,

Impia perdemus devoti sanguinis aetas,
  Ferisque rursus occupabitur solum.
Barbarus heu cineres insistet victor et Urbem
  Eques sonante verberabit ungula,
Quaeque carent ventis et solibus ossa Quirini,
  Nefas videre! dissipabit insolens.
Forte quid expediat communiter aut melior pars
  Malis carere quaeritis laboribus:
Nulla sit hac potior sententia, Phocaeorum
  Velut profugit exsecrata civitas
Agros atque Lares patrios, habitandaque fana
  Apris reliquit et rapacibus lupis,
Ire pedes quocunque ferent, quocunque per undas
  Notus vocabit aut protervus Africus.
Sic placet? an melius quis habet suadere?—Secunda
  Ratem occupare quid moramur alite?
Sed iuremus in haec: Simul imis saxa renarint
  Vadis levata, ne redire sit nefas;
Neu conversa domum pigeat dare lintea, quando
  Padus Matina laverit cacumina,
In mare seu celsus procurrerit Apenninus,
  Novaque monstra iunxerit libidine
Mirus amor, iuvet ut tigres subsidere cervis,
  Adulteretur et columba miluo,
Credula nec ravos timeant armenta leones,
  Ametque salsa levis hircus aequora.
Haec, et quae poterunt reditus abscindere dulces,
  Eamus omnis exsecrata civitas,
Aut pars indocili melior grege; mollis et exspes
  Inominata perprimat cubilia!
Vos, quibus est virtus, muliebrem tollite luctum
  Etrusca praeter et volate litora.

Nos manet Oceanus circumvagus: arva, beata
Petamus arva, divites et insulas,
Reddit ubi Cererem tellus inarata quotannis
Et imputata floret usque vinea,
Germinat et nunquam fallentis termes olivae,
Suamque pulla ficus ornat arborem,
Mella cava manant ex ilice, montibus altis
Levis crepante lympha desilit pede.
Illic iniussae veniunt ad mulctra capellae,
Refertque tenta grex amicus ubera;
Nec vespertinus circumgemit ursus ovile,
Neque intumescit alta viperis humus.
Pluraque felices mirabimur: ut neque largis
Aquosus Eurus arva radat imbribus,
Pinguia nec siccis urantur semina glebis,
Utrumque rege temperante caelitum.
Non huc Argoo contendit remige pinus,
Neque impudica Colchis intulit pedem;
Non huc Sidonii torserunt cornua nautae
Laboriosa nec cohors Ulixei.
Nulla nocent pecori contagia, nullius astri
Gregem aestuosa torret impotentia.
Iuppiter illa piae secrevit litora genti,
Ut inquinavit aere tempus aureum;
Aere, dehinc ferro duravit secula, quorum
Piis secunda vate me datur fuga.

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SELECTED ODES

OF

HORACE

WITH NOTES FOR THE USE OF A FIFTH FORM

BY

E. C. WICKHAM, M.A.

DEAN OF LINCOLN
SOMETIME MASTER OF WELLINGTON COLLEGE
AND FELLOW OF NEW COLLEGE, OXFORD

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PART II. NOTES

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HENRY FROWDE, M.A.
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SELECT ODES OF HORACE.

NOTES.

1. (Odes I. 1.)

ll. 1–6. 'Men have different ideas of glory and happiness. Some think of nothing but success in the Olympic games, despite of the dust (l. 3) and the danger (ll. 4, 5):

ll. 7, 8. Others of success in politics, in spite of its uncertainty:

ll. 9, 10. Others of large farms in Africa:

ll. 11–14. The yeoman would not leave his poor little farm and turn trader for all the wealth of Attalus.

ll. 15–18. The trader in the time of storm talks of giving up the sea and settling at home, but finds a bare competence irksome and soon refits his ship:

ll. 19–22. One loves a life of ease, to lie on the grass and drink wine.

ll. 23–28. Many more the camp and the hunting field. The love of sport makes up for all inconveniences.

ll. 29–36. My taste is poetry—my pride that you should rank me among the Greek lyric poets.'

This Ode was written as an introduction to Books i. ii. iii. which were published together, and is addressed to Maecenas, who at the time when these books were written was Horace's patron.

It should be noticed that though Horace seems to be only apologizing for his own pursuit of writing poetry, as not more unaccountable than any of the thousand others which divide mankind, yet, when he comes to speak of it, the terms he uses are such as to imply that it is better than any of them, its pleasure purer, its reward higher.

Metre, Asclepiad I. (Index of Metres 1.)

l. 1. **atavis edite regibus,** 'sprung from a line of kings.' 'Atavis,' 'ancestors,' abl. in apposition to 'regibus.' Maecenas' ancestors were a princely family at Arretium (Arezzo) in Etruria.

l. 2. **meum.** In poetry the order of the words is ruled to a great degree by the necessity of the metre. But the true poet shows his skill

in making the order which suits the metre also give a special force or turn to the meaning. 'Meum' here stands last (the emphatic place) fitly, because in the two verses Horace is contrasting what Maecenas is in himself with what he is to him. 'The descendant of a line of kings, yet stooping to be a protector and delight *to me*.'

l. 3. **sunt quos . . . iuvat,** 'there are [some] whom it delights.' This construction in prose usually requires a subjunctive to follow. Horace uses it also with the indicative (as here).

l. 4. **collegisse,** 'to have raised a cloud of.'

meta. The chariots drove from the 'carceres' or starting-place to the end of the course, turned round the pillar called 'meta,' and drove down the other arm of the course to the place from which they started. The object was to turn as closely as possible round the 'meta,' so as to shorten their course, and at full speed. This is the force of 'evitata,' 'just avoided,' not fouled, and 'fervidis,' the wheels 'glowing' from speed. It is part of the pleasure to have gone so close to danger.

l. 5. **palma nobilis,** 'the palm of glory.' A victor at the Olympian games carried a palm-branch.

l. 6. 'Raises to the gods as very lords of the world,' i. e. makes them in their own estimation lords of the world, as great and happy as gods.

evehit is the verb both of 'meta' and of 'palma.'

l. 7. **hunc,** understand 'iuvat.' 'This man it delights if,' etc.

l. 8. **certat . . . tollere,** 'vies, bids one against another, in raising.'

honoribus, the ablative; 'the honours' (i. e. offices) are the steps by which the man is raised. The 'triple' honours are those of curule aedile, praetor, consul.

l. 9. **illum,** again understand 'iuvat.' 'To hide in his own granary all that is swept up from the threshing-floors of Libya' is equivalent to 'to own all the corn-land of Africa;' a hyperbolical expression for possessing enormous landed property. A large part of the corn used in Rome came from Africa.

l. 11. **gaudentem,** 'one who rejoices.'

l. 12. **Attalicis condicionibus,** 'by offers such as Attalus could make.' The Attali, kings of Pergamus, were proverbial for their wealth. The last of the dynasty left his property to the Roman people. No offers of the greatest wealth would tempt away to a trader's life one whose pleasure lay not in wealth, but in tilling the farm which his fathers tilled before him. The words 'findere sarculo' imply that the farm is a small one worked with his own hands. He uses a spade, not ploughs and yokes of oxen.

l. 14. **nauta.** The person imagined is of the same kind as the 'mercator' of the following line, a trader sailing his own vessel. The

'mare Myrtoum' was the western part of the Aegean, below Euboea. The 'mare Icarium' named in l. 15 was to the east of it. It is to be noticed that Horace, imitating greatly the Greek lyric poets, takes his illustrations and epithets from Greek life, at least as much as from Roman. So he speaks of the Olympian games in l. 3. It would be Greeks rather than Romans who would trade with Cyprus and be shipwrecked in the Aegean.

l. 15. **luctantem . . . fluctibus.** A dative of the indirect object after verbs of fighting is found in poetry: cp. 3. 13 'decertantem Aquilonibus;' Virg. Aen. 4. 38 'placito pugnabis amori.'

l. 16. **metuens,** 'while he fears;' his repentance is shortlived.

l. 18. **indocilis . . . pati,** 'not easily taught to bear.'

pauperiem, not absolute poverty, but a bare competence. The word for real want is 'egestas.'

l. 19. **est qui**; see note on 'sunt qui' l. 3.

Massici, a wine grown on Mons Massicus near Sinuessa in Campania.

l. 20. **solido . . . de die,** 'to steal a part from the unbroken day' is to break in on business hours for the purposes of sleep or pleasure. Horace uses 15. (2. 7) 7. the similar phrase 'diem mero fregi.'

l. 22. **lene,** 'gently sounding,' not so loud as to disturb slumber.

caput, 'fountain head.'

sacrae; all springs were sacred. The Romans held a festival named Fontanalia on Oct. 12 (see introduction to 26. (3. 13)).

l. 23. **lituo tubae**; two instruments, the first a curved horn used by the cavalry, the second a straight one belonging to the infantry.

l. 25. **manet,** 'stays,' that is, stays out all night.

sub Iove, 'under the sky.' So Virgil, Georg. 1. 418 'Iuppiter uvidus.'

l. 28. **teretes,** of smooth, round cord.

Marsus. The Marsi lived in the Apennines in Central Italy. The best wild boars, according to Horace (Sat. 2. 4. 40), were those which came from the oakforests of the Apennines. Notice that Horace, as other poets, uses the gentile name Marsus for the proper adj. 'Marsicus.'

l. 29. **doctarum**; 'learned brows' means the poet's brows. Ivy, sacred to Bacchus, was an appropriate garland for a poet. Virg. Ecl. 7. 25 'hedera nascentem ornate poetam.'

l. 30. **Dis miscent superis,** 'admit me to the company of the Gods of heaven.'

ll. 32–34. 'If the Muses help me.' Euterpe (*εὖ-τέρπειν*) and Polyhymnia (*πολύς-ὕμνος*) were two of the nine Muses.

refugit tendere, 'refuses to string.' The pipe and the lute represent, as elsewhere, different kinds of lyric poetry.

barbiton; notice both the Greek word and form, and the epithet 'Lesboum,' of Lesbos, the home of Alcaeus and Sappho, the great Greek lyric poets. Horace aspires to imitate them.

l. 35. **vatibus**, the Greek lyric poets.

l. 36. **feriam sidera**, i. e. I shall be raised to the skies with glory.

2. (Odes i. 2.)

ll. 1–20. 'We have seen and felt enough of the wrath of the gods, of storm and flood; Tiber avenging the wrongs of Ilia (see on l. 17). ll. 21–24. Our population is thinned by civil wars, while the Parthians defy us in safety. ll. 25–30. What god can save our falling empire, or atone for our guilt? ll. 31–40. Apollo? Venus? our father Mars? ll. 41–44. Nay, rather thou, Mercury, who art amongst us in human shape, and submitting to be called Caesar's avenger. ll. 45–52. You, Augustus, you must be our prince. Long may you live, stay the civil war, and chastise the Parthians.'

This is one of the odes in which Horace welcomes and recommends the rule of Augustus, the first emperor, the Caesar of l. 52.

The Caesar of l. 44 is his uncle and by adoption father, the Dictator, C. Julius Caesar. The portents referred to in ll. 1–20 are those which followed his murder in B.C. 44. These are described also in Virg. Georg. i. 466 foll. Horace speaks as though these signs of divine anger were still continuing; but this is only a poetical imagination. The Ode was probably written about fifteen years afterwards, when Augustus, having gained by the victory at Actium command of the Roman world, returned to Rome, celebrated a triumph, and built a temple to Mars Ultor in commemoration of his uncle's death. In the year 28 he received the title of 'Princeps,' which is possibly referred to in l. 50.

Metre, Sapphic. (Index of Metres 3.)

l. 1. **terris . . . misit**, 'has sent on the earth;' a dative, allowed in poetry.

l. 2. **Pater**, the Sire, i. e. Jupiter.

l. 3. **sacras . . . arces**, 'the sacred heights,' i. e. the Capitoline hill with its two summits, one occupied by the 'arx,' the other by the temple of Jupiter.

l. 5. **terruit gentes**, etc. This means that the downfall of rain was so great that the world feared a return of Deucalion's deluge. Pyrrha was the wife of Deucalion.

l. 6. **nova monstra questae**, lit. 'who complained of strange portents.' She too, like our generation, said 'iam satis.'

l. 7. **pecus**; the flock of Proteus, the sea-god, consisted of seals. Virg. Georg. 4. 395 'immania . . . Armenta, et turpes pascit sub gurgite phocas.'

egit . . . visere, 'drove to visit,' a poetical use of the infinitive.

ll. 9 foll. 'All order of nature was inverted. Fishes lodged like birds in the treetops. Deer swam like fishes in the water.'

l. 13. **vidimus**, 'we, i. e. our generation, have seen.'

retortis litore Etrusco, 'hurled back from the shore of the Tuscan sea,' i. e. driven back at its mouth by the wind and so caused to flood.

l. 15. **deiectum**, supine, 'to cast down.'

monumenta regis, i. e. of king Numa. The 'regia,' or residence of the Pontifex maximus and the temple of Vesta which was attached to it, were attributed to his building. Julius Caesar was Pontifex maximus, so that the threatening of this sacred building by the flood was viewed as a judgment on his murder. So in l. 27 Vesta, with whose service and temple the Pontifex maximus was specially connected, is represented as offended by the crime.

l. 17. 'While he boasts himself the avenger of Ilia complaining more than he can bear, and slips abroad from his left bank, without Jove's approval, the wife-led river.' Ilia is the same as Rea Silvia, the mother of Romulus and Remus. She was in some forms of the story wedded to the Tiber. She is represented here as grieved at the murder of her great descendant, and as persuading the Tiber to avenge it. Jupiter is said not to approve, because Ilia's vengeance threatens to be excessive.

l. 21. The order is 'Iuventus, vitio parentum rara, audiet cives acuisse ferrum, etc., audiet pugnas.' The young generation is 'thinned by its parents' crimes,' in the sense that civil war and proscriptions have killed many who should have bred up sons to serve the state.

cives; to say 'citizens have sharpened the sword' implies that they have sharpened it to use not as soldiers, i. e. in a foreign war, but as citizens, i. e. in civil war.

l. 22. **graves Persae**, 'the hateful Persians.' The enemies of Rome in the East were not properly called Persae but Parthi. The Persian monarchy was destroyed by Alexander the Great in B. C. 331. The Parthian dynasty arose about B.C. 250, re-conquering much of the eastern part of Alexander's empire from the Seleucidae. They fixed their capital at Seleucia on the Tigris, where they adopted the pomp and title of the old Persian kings. Horace often calls them 'Persae' and 'Medi,' influenced, no doubt, by the associations of the Greek poetry, which was never out of his thoughts.

l. 25. **ruentis imperi rebus,** 'to (i. e. to succour) the fortunes of our falling empire.'

l. 27. **minus audientem,** 'who turns a deaf ear to their litanies.' The 'virgines sanctae' are the Vestals.

l. 29. **scelus,** the guilt of civil bloodshed and especially of the murder of Caesar.

l. 30. **venias,** optative.

l. 31. **humeros amictus,** 'with thy sunbright shoulders mantled in cloud;' veiling his brightness that mortals might look on him.

augur. Apollo is invoked as the god of prophecy (and so of augury, the Roman art of divining the future by observing the flight of birds), and so able to tell them how the guilt may be removed.

l. 33. **Erycina.** Venus, 'queen of Eryx,' a mountain in Sicily where she had a temple; see Virg. Aen. 5. 759.

l. 35. **genus et nepotes.** 'Or if thou art looking again on thy race whom thou hadst neglected, thy children's children, thou their first father,' i.e. Mars. 'Nepotes' is a stronger word than 'genus,' expressing more definitely the blood relationship which was supposed to exist between Mars and the Romans, for, according to the legend, he was the father of Romulus. In English where two words are used in this way of the same thing as a 'climax,' the weaker word first, then the stronger, it is more usual to put no conjunction between them. In Latin we more usually find one, as here.

auctor, of the first father of a family; so 'Dardanus auctor' Virg. Aen. 4. 365.

l. 37. **ludo.** War is called the 'sport' of Mars.

l. 39. **Mauri peditis.** Sallust tells us that it was a practice of the Numidae (another African people) to put foot-soldiers among their cavalry for the special purpose of closing with and killing their dismounted enemies. This is what seems to be meant here by the 'fierce glare of the Moorish foot-soldier on his bleeding foe.'

l. 41. The order is 'sive, Maiae almae filius ales, figura mutata, iuvenem in terris imitaris.' 'Or if thou, the winged child of sweet Maia, disguising thy form, wouldst pass on earth for a [human] youth.' The 'youth' is Augustus.

l. 47. **iniquum,** 'intolerant of,' with dat.

l. 48. **aura tollat.** Notice how these words give us the picture of the winged Mercury ever on tiptoe for flight, ready to be 'wafted upward' by a breath of air.

l. 49. **triumphos.** The triple triumph, for the conquest of Dalmatia, the victory of Actium, and the taking of Alexandria, celebrated by

Augustus in B. C. 29. 'Caesar, triplici invectus Romana triumpho Moenia' Virg. Aen. 8. 714.

l. 50. **pater,** in full 'Pater patriae;' the title was not formally given to Augustus by the senate till B. C. 2, but it had long been given by usage to him as it had been to other popular favourites in Roman history, as to Camillus and to Cicero.

princeps. One of the two great titles of the Roman Emperors: the *civil* title, as Imperator (Emperor) was the *military* title. It was given to Augustus in B. C. 28.

l. 51. **inultos,** 'unchastised.' Augustus is to avenge the disgrace which the Romans had suffered in B. C. 53, when the Parthian king defeated Crassus at Charrae, and took some standards. These were restored in B. C. 20.

l. 52. **Caesar.** Notice the way in which this vocative case, which has been wanted ever since l. 41, is reserved to be the last word. The Ode opened with fears and troubles. The whole purport of the Ode is that the remedy for all is to be found in the rule, just now accepted by the Roman world, of Augustus. His work has been described in figures in the preceding stanzas. His name has been kept from us to come with greater force now, and to be the last word left on our ears.

3. (ODES I. 3.)

ll. 1–8. 'O ship in which Virgil is sailing to Greece, carry thy precious burden safely. ll. 9–20. It is a dreadful risk, the sea. He was a hard bold man who first ventured upon it. ll. 21–26. The gods meant it to be a barrier impassable, but man delights in disobedience. ll. 27–33. Prometheus brought fire on earth, and with it sickness of all kinds. ll. 34–35. Daedalus tried to fly. l. 36. Acheron was no barrier to Hercules. ll. 37–40. Where shall we stop? and when will Jove be able to lay aside his bolts of wrath?'

Virgil the poet, one of Horace's intimate friends, is setting out on a voyage to Athens. Horace prays for his safe arrival, and (partly in play) protests against sea-travelling as a risk which Providence never meant men to run.

Metre, Asclepiad III. (Index of Metres I.)

ll. 1–7. **sic . . . regat . . . reddas.** 'So may Venus, the Tyndaridae, Aeolus, guide thee! may'st thou deliver safely,' etc. Two prayers. In sense the second comes first, for it is the condition of the first, 'sic' meaning 'if thou deliverest.' Cf. Virg. Ecl. 9. 30 'Sic tua Cyrneas fugiant examina taxos . . . Incipe.' 'Begin—So may thy bees be kept

from the yews of Corsica!' In plain English it is 'May you always have happy voyages, if you return Virgil safely at his journey's end!'

l. 1. **potens Cypri,** 'the Queen of Cyprus.' The genitive is a Greek idiom. Venus was specially worshipped at Paphos in Cyprus. She is here spoken of as a sea-goddess. Horace calls her elsewhere 'marina.' In the legend she was born of the foam of the sea, and thence called in Greek Ἀφροδίτη, from ἀφρός, 'foam.'

l. 2. **fratres Helenae.** Castor and Pollux. They were special protectors of sailors, who saw their presence in the electric lights which are said to play about the spars of a vessel at times after stormy weather in the Mediterranean, and which are now called St. Elmo's fire. It is these lights which are here called 'lucida sidera.'

l. 3. **regat,** the grammatical subject is 'pater,' but in most Latin writers the verb would be plural, as it belongs equally to 'diva' and 'fratres:' but it is common with Horace where several subjects are joined to one verb to make it agree in number with the last; cp. l. 10 'robur et aes . . . erat.' The father of the winds is Aeolus; see Virg. Aen. 1. 52.

l. 4. **Iapyga.** The N. W. wind, which got its name from those who made the regular passage from Italy to Greece, viz. from Brundisium (Brindisi) to Dyrrhachium. It blew on them from over the 'Iapygium Promontorium' in Apulia, and was the most favourable wind for the crossing.

l. 6. **finibus Atticis.** The dative may be constructed either with 'debes' or with 'reddas.' Horace leaves it on purpose in this ambiguous position, for in sense a dative is required with both, 'who owest Virgil to the Attic shore, deliver him safe *to it*.'

l. 8. **et serves,** 'and so save alive.'

l. 12. **praecipitem.** So Virgil, Georg. 4. 29 'praeceps Eurus,' of sudden gusts that seem to fall from the sky.

l. 13. **decertantem,** 'fighting to the death,' fiercely, without restraint; for the dative see note on l. 15 'Luctantem Icariis fluctibus.'

l. 14. **Hyadas,** from ὑειν, rain-stars. 'Navita quas Hyadas Graecus ab imbre vocat' Ov. Fast. 5. 166.

l. 15. **arbiter,** 'lord.'

Hadriae, the Hadriatic sea.

l. 16. **seu** is to be understood before 'tollere.'

ponere, 'to lay.' The wind is said to lay the sea when it ceases to blow.

l. 17. **quem . . . gradum,** 'what footfall of death?' i.e. the approach of death in what form?

l. 18. **siccis,** 'dry eyes,' sounds oddly to us; but tears were to the

Greeks and Romans the expression of more emotions than they are with us.

monstra natantia. Cp. Od. 3. 27. 27 'scatentem Beluis pontum.'

l. 20. **infames,** 'of evil name;' with reference to their terrible name 'the headland of thunder.' They were proverbial for storms and shipwrecks. Virg. Georg. I. 332.

l. 22. **prudens,** 'in his providence.'

dissociabili, 'estranging,' an active verbal from 'dissociare;' lit. 'able to separate.'

l. 23. **impiae,** 'in their impiety.'

l. 24. **transiliunt,** 'leap lightly over.'

non tangenda, 'that should not be touched.'

l. 25. **perpeti** after **audax,** 'bold to face everything.'

l. 26. **per vetitum nefas,** 'through sin though it is forbidden;' things wrong in themselves and besides specially forbidden.

l. 27. **Iapeti genus.** Prometheus, son of Iapetus. The legend was that he stole fire from heaven and conveyed it in a fennel-stalk to earth.

l. 28. **fraude mala,** 'an unhappy theft.'

l. 29. **subductum domo,** 'filched from its home in heaven.'

l. 30. **nova,** disease was new.

l. 31. **incubuit,** 'descended on,' like a storm or a bird of prey.

ll. 32, 33. Difficult to translate literally, because 'prius' is intended to qualify both 'tarda' and 'semoti.' 'The doom, once slow and of a distant death, quickened its pace.'

l. 36. **perrupit.** The short syllable is lengthened, a licence taken occasionally by Horace.

Herculeus labor, 'the effort of Hercules.' The allusion is to the last 'labour of Hercules,' when he brought up Cerberus from the lower world for Eurystheus to see. Homer, Odyss. II. 623.

l. 37. **nil . . . ardui est,** 'there is nothing hard.' The partitive genitive after 'nil,' 'nothing of what is hard.'

l. 38. To 'climb the sky' was a proverbial impossibility.

4. (ODES I. 7.)

ll. 1–14. 'The world is full of fair spots, but your own Tibur is the fairest.

ll. 15–20. Forget your troubles, Plancus; in camp, or here in Tibur, drown care in wine.

ll. 21–32. Remember how Teucer put a bold face on his calamity, and found a new Salamis to make up for the old.'

Metre, Alcmanian. (Index of Metres 5.)

l. 1. **claram**, 'sunny' or 'glorious.'

l. 2. **bimaris**, 'on the two seas;' on the isthmus between the Corinthian and the Saronic gulfs.

l. 3. **Baccho, Apolline**, ablatives with **insignes**, 'famous for:' Bacchus was in the legends the son of Semele, a Theban princess.

l. 4. **Tempe**, a neut. plur., the beautiful valley of the Peneus in Thessaly.

l. 5. **sunt quibus**. See note on 1. 3. 'The city of Maiden Pallas' is Athens.

l. 6. **carmine perpetuo**, 'in continuous song,' i. e. in a poem entirely devoted to the subject of Athens and its glories.

l. 7. 'To wreathe on their brow the olive plucked on every hand.'

undique, 'on every hand,' 'universally.' The whole expression means to seek fame by writing on a well-worn subject. This is expressed by 'to gather a garland for their brows of leaves which all pluck.' The olive is specified because the olive was the tree of Pallas and the special pride of Attica.

l. 8. **plurimus**, 'very many an one.'

in . . . honorem with **dicet**, 'will tell, to Juno's honour.' Juno was specially worshipped at Argos.

l. 9. **aptum . . . equis**. Homer's epithets of Argos are *ἱππόβοτον*, *ἱπποτρόφον*.

l. 10. **patiens**, referring to the stern Spartan discipline.

l. 11. **Larissae**, in Thessaly. 'Larissaeus Achilles' in Virg. Aen. 2. 197.

percussit, 'has smitten me,' i.e. made such an impression on me.

l. 12. **Albuneae**, the last of the Sibyls. She is called 'resonans' as living in the sound of the cataract of the Anio at Tibur. A temple at Tivoli is still called the Temple of the Sibyl; but there is reason to think that the true 'domus Albuneae' is not this but a second ancient temple now the church of S. Giorgio, which stands on the brink of the precipice above the old fall of the Anio.

l. 13. **Tiburni**. According to Aen. 7. 672, Tiburnus (or Tiburtus), Catillus, and Coras, three Argive brothers, were the founders of Tibur.

l. 14. **mobilibus rivis**, 'ever moving streams.' Any picture or photograph which shows the west side of Tivoli will explain this. A large part of the Anio is (and evidently was in ancient times) diverted before it reaches its main fall, and passing through the town in several watercourses, turns water-mills, waters gardens, etc., and descends again into the main stream by the lower falls known as Le Cascatelle.

l. 15. **Albus**. Not an epithet but predicative: 'As the south wind is often the white wind that sweeps the clouds from the dimmed sky.' Cp. 'albus Iapyx,' and contrast 'nigerrimus auster' Virg. Georg. 3. 278.

l. 16. **parturit**, 'breeds in large numbers.' So again 29. (4. 5) 22.

l. 17. **sapiens**, predicative, 'be wise and remember.'

l. 19. **molli**, 'mellow.'

l. 20. **tenent . . . tenebit**, 'as now . . . as by-and-by.' Plancus is, at the time when Horace writes, campaigning.

l. 21. **Teucer**, returning to Salamis without his elder brother Ajax (who had slain himself at Troy), was ill received by his father Telamon, and leaving home again founded another Salamis in Cyprus.

l. 22. **uda Lyaeo tempora.** A man who has well drunk is called by Horace 'uvidus' (=βεβρεγμένος), 'drenched,' 29. (4. 5) 35. Here he transfers the epithet from the man to his forehead, a common figure of poetry. 'Lyaeo,' wine; from Lyaeus, Λυαῖος, a name for Bacchus. Horace chooses the name here for its etymology, λύειν, as the god who 'sets free' from care.

l. 23. **populea.** The poplar was sacred to Hercules, the special deity of travellers.

l. 25. **quo . . . cunque.** The two parts of 'quicunque' are separated in this way occasionally even in prose.

melior . . . parente, 'kinder than a father.'

l. 27. **duce et auspice**, 'under Teucer's conduct and Teucer's star.' 'Auspex' is properly the person who takes the auspices. In prose we find 'auspiciis Camilli,' of a war carried on under the supreme command of Camillus—Camillus being the person in whose name the auspices were taken. 'Auspice Teucro' is a slight variation of this phrase, and has the same sense.

l. 29. 'That in a new land there shall be a Salamis to dispute the name.'

ambiguam is 'a doubtful claimant.'

l. 30. **peioraque passi**, as Virg. Aen. 1. 199 'O passi graviora.'

l. 32. **iterabimus**, 'we will take again to the boundless sea,' which he had just crossed from Troy.

5. (ODES 1. 8.)

'Lydia, thy love is ruining young Sybaris. He is no more to be seen on horseback, in the Tiber, at wrestling matches, quoits, javelin-throwing. He is lost to manly life, like Achilles in his woman's dress.'

Horace gives to the young athlete, whom Lydia is spoiling by making him dance attendance on her instead of keeping up his manly exercises, the expressive name of *Sybaris*, from the old town of that name in Magna Graecia, famous for its luxury, whence our word 'Sybarite,' for an inordinate lover of comfort.

Metre, Greater Sapphic. (Index of Metres 4.)

l. 3. **apricum campum**, the sunny Campus (Martius), the parade-ground and place of exercise at Rome.

l. 4. **patiens**, 'though [his age makes him] capable of bearing.'

pulveris atque solis, objective genitive after the adjective 'patiens,' 'enduring of,' i.e. in respect of.

l. 5. **militaris**, as a soldier, in soldierly exercises.

l. 6. **equitat.** Notice the change from the subjunctives of dependent question, 'properes,' 'oderit,' to the direct questions in the indicative, 'cur . . . equitat,' etc.

Gallica ora, 'the mouth of Gaulish horse.' The best Roman horses came from Gaul.

lupatis frenis, bits roughened with jagged points like wolves' teeth, used for the purpose of taming the fiercer horses, so that the epithet implies that Sybaris should be riding a spirited horse.

l. 8. **olivum**, 'oil,' with which wrestlers anointed themselves, so that it stands for the 'palaestra.'

l. 9. **sanguine viperino**, held to be a deadly poison.

l. 10. **livida armis**, 'black and blue from the weapons [of sport].' Cp. the use of 'arma campestria' of the quoit, javelin, &c., in Ars Poet. 379. The 'discus' was not a hollow ring as our quoit, but (as may be seen in sculpture) a solid disc of a foot in diameter, which was held in throwing between the fingers and the hollow of the arm, and which might therefore well bruise the skin.

l. 11. 'Though famous for throwing often the quoit, often the javelin, clear beyond the mark.' The object in throwing the 'discus' (unlike our quoits in this) was only to throw it the greatest distance.

expedito, 'thrown clear.'

l. 14. **filium**, understand 'latuisse.' The story (not in Homer) was that Achilles was concealed by his mother in woman's disguise to prevent his being taken to Troy, and that he was discovered by the way in which he handled some weapons which Ulysses as a pedlar introduced in a pack of female wares.

l. 16. **Lycias.** The Lycians at Troy followed Sarpedon and Glaucus. Sarpedon fought with and was slain by Patroclus, Achilles' friend.

6. (Odes I. 11.)

'Do not go to the astrologers, Leuconoë. Better bear life as it comes. Whether it is to be short or long, enjoy it, and think as little as you can of the future.'

Metre, Asclepiad II. (Index of Metres 1.)

l. 1. **tu.** The use of the pronoun emphasizes the prayer, 'pray do not.'

quaesieris . . . tentaris. In prohibitions the perf. subj. is preferred to the pres. subj. or imperative: 'Hoc facito, hoc ne feceris.'

l. 2. **finem,** 'end, limit, of life.'

Babylonios numeros, tables, calculations, of astrologers. The Chaldeans were the first people to study the stars. Astrologers are frequently called 'Chaldaei.'

l. 3. **ut melius,** 'how much better [it is].'

l. 4. 'Whether Jupiter awards you more winters or this as your last which is now breaking the force of the Tyrrhenian sea on the face of the hollowed rocks.'

l. 5. **debilitat,** 'beats the sea till it is tired.'

pumicibus. Not limited in Latin to what we call pumice-stone; any rock of which the face is worn into holes.

l. 6. **Tyrrhenum,** the sea on the west coast of Italy.

sapias . . . liques, subj. for imperative—'be wise; strain your wine,' i. e. make ready for feasting.

spatio brevi, 'by the [thought of life's] little span.'

l. 7. **reseces,** 'cut short.'

dum loquimur, 'even while we are speaking churlish time will have been flying.'

l. 8. **carpe diem,** 'catch the day,' it will escape you if you don't.

credula, with dat. 'trusting to.'

7. (Odes I. 12.)

Another of the political odes, in honour of Augustus.

ll. 1–3. 'What man wilt thou sing of, Clio? what demigod? what god?

ll. 4–12. Sing of, till the hill of Helicon rings again with his name or the woods of Haemus follow to listen, as they did when Orpheus sang.

ll. 13–20. What god? but Jove first, Pallas next.

ll. 21–24. Liber, Diana, Phoebus.

ll. 25–32. For demigods, Hercules and the Twin Brethren, who calm the stormy sea.

ll. 33–44. And of men, Romulus and all the Roman worthies.

ll. 45, 46. Marcellus, the lustre of whose name grows with every generation.

ll. 47–48. The Julian house, which outshines all others as the moon outshines the stars.

ll. 49–60. Augustus, the hope of the human race, the vicegerent of Jove himself.'

This Ode is interesting as one of those which carry with them an exact date: vv. 45, 46 refer to the young Marcellus, whom Augustus adopted as his heir in B.C. 25, and who died, to the grief of the Roman world, in B.C. 23 (see Virg. Aen. 6. 882). The Ode can hardly have been written before B.C. 25, for Horace would not have put Marcellus' name into such close relation to Augustus before his adoption; nor published after B.C. 23, when all the hopes connected with him had been so cruelly disappointed.

Metre, Sapphic. (Index of Metres 3.)

ll. 1, 2. **lyra vel acri tibia**, 'on the lyre or treble pipe.' See the note on 1. (1. 1) 32.

l. 2. **sumis celebrare**, 'take in hand to celebrate,' a poetical infinitive. Clio, one of the nine Muses.

l. 3. 'Whose name shall playful echo sing again?' Notice that Horace supposes Clio to sing, not himself, and therefore the song will be sung in the Muses' haunts on Helicon (in Boeotia) or on Pindus (in Thessaly) or Haemus (the old home of Orpheus, in Thrace).

l. 5. **oris**, 'borders:' 'ora' is not confined to the sea-shore.

l. 7. Horace only says that Haemus (in which he imagines Clio singing) is the place where Orpheus attracted the woods by singing. He implies that it is a place where song has special power—a song sung there would be above other songs in spirit and effect.

temere, 'pell-mell,' in their hurry to hear.

l. 9. **arte materna.** Orpheus was the son of the muse Calliope.

l. 11. **blandum . . . ducere**, 'of winning power to draw;' an infinitive after adjectives is not infrequent in Horace.

auritas, lit. 'with ears,' i.e. listening, as we say 'all ears.'

l. 13. **parentis**, 'the sire' of gods and men, i.e. Jupiter. Cp. Virg. Ecl. 3. 60 'Ab Iove principium.'

l. 15. **mundum**, the heavens, all that surrounds the earth.

horis, 'seasons.'

l. 17. **unde**, 'from whom.'

maius . . . ipso, 'greater than himself.'

l. 18. **viget**, 'nor is there aught in force like or second to him.'

l. 22. **Virgo**, Diana, the huntress.

l. 25. **Alciden**, Hercules.

pueros Ledae, Castor and Pollux.

l. 26. **pugnis**, 'boxing,' from 'pugnus.'

superare . . . nobilem, 'famous for winning victories.'

l. 27. **alba . . . stella.** See note on 3. (1. 3) 2.

l. 29. **agitatus humor,** 'wind-driven spray.' It has been blown high up the rocks—now it streams down them, and is not blown up again.

l. 31. **quod sic voluere,** 'because they have so willed,' 'at their mere will.'

l. 34. **Pompili**, of Numa Pompilius, the second king.

superbos Tarquini fasces. Horace transfers the epithet from Tarquinius Superbus to the 'fasces.' They were the rods and axes, the emblems of power and instruments of capital punishment borne before the kings as afterwards before the consuls. When Horace speaks of recalling the 'insolent rods of Tarquin,' he is meaning the expulsion of the kings to which Tarquin's tyranny led. In the next instance he leaps across Roman history to the death of Cato, the latest as that was the earliest tribute to freedom. Cato slew himself at Utica B. C. 46, after the battle of Thapsus, when Caesar defeated Scipio and destroyed the last hope of the senatorian party.

l. 37. **Regulum,** M. Atilius Regulus. See 22. (3. 5).

Scauros, especially M. Aemilius Scaurus censor in B. C. 109. He made the great Aemilian Road.

l. 38. **prodigum,** with gen. 'lavish of,' who flung lavishly away.

superante Poeno, gives the time, 'when the Carthaginian was conquering.' L. Aemilius Paulus, the consul who refused to leave the fatal field of Cannae, Liv. 22. 38.

l. 40. **Fabricium**: C. Fabricius Luscinus. Cons. B. C. 282 and 278. 'Parvo potentem Fabricium' Virg. Aen. 6. 844. Cic. de Off. 3 tells the story of his refusing to avail himself of treachery against Pyrrhus.

ll. 41–44. 'He and Curius, of hair unkempt, were bred to do good service in war, and Camillus too, by stern poverty and the ancestral farm with its home to match.'

incomptis. The Roman poets always talk of trimming the hair and beard as a modern luxury, so that 'incomptus,' 'intonsus,' 'barbatus,' were phrases which implied antiquity and the absence of softer habits. Pliny tells us that the first 'tonsor' was introduced into Rome in B. C. 300.

Curium. M. Curius Dentatus, consul B. C. 275, in which year he won the battle of Beneventum. He is a standing instance of ancient Roman simplicity of life.

l. 45. 'As a tree grows by the unmarked lapse of time so grows the glory of Marcellus.' The house famous for Marcellus the captor of Syracuse is now more famous for the young Marcellus the son of Octavia Augustus' sister.

l. 47. **Iulium sidus**, the star of the Julian house. A metaphorical expression for the name and greatness of the Julian house. The metaphor is taken from the comet which appeared in the year of Julius Caesar's death, which Virgil calls 'Caesaris astrum' Ecl. 9. 47.

l. 50. **orte Saturno**, Jupiter, son of Saturn.

ll. 51, 52. **fatis**, 'by destiny.'

secundo Caesare, 'with Caesar as thy vicegerent.'

ll. 53–57. He, whatever be the direction of his destined triumphs, shall rule the world, lower only than thee.

l. 53. **Latio imminentes.** A poetical exaggeration.

l. 54. **iusto**, 'well earned.'

l. 55. **subiectos**, etc., 'that border the land of the rising sun.' 'Subiectos' with dat. = lying next to.

l. 56. **Seras.** The Seres with Horace mean the people of the extreme East. The geographers describe 'Serica' so as to correspond to the North-West provinces of the modern empire of China. Virgil speaks of silk as coming from them, Georg. 2. 121.

l. 57. **te minor**, 'as second to thee.'

l. 59. **parum castis**, 'polluted.' Lightning striking the ground was held to prove that the place had been polluted, and the spot was covered lest any should build on it. See Dict. Ant. s. v. bidental.

lucis, dat. Cp. 2. (1. 2) 1.

8. (Odes 1. 14.)

In this Ode Horace describes, under the allegorical figure of a ship, the danger of a State just set free from civil war, and in risk of drifting back into it.

The ship is supposed to be at the harbour-mouth, having just escaped from a storm, its oars broken, its mast crippled, its sails in ribands, its timbers starting. The wind is rising again. It is warned to make good its way into harbour, not to trust to its old reputation. It cannot face another storm.

Metre, Asclepiad V. (Index of Metres 1.)

l. 2. **fortiter occupa**, 'make a brave effort and gain the harbour.' As explained above, the ship is supposed to be just at the bar.

l. 4. **nudum**, supply 'sit;' and so after 'saucius.' 'How thy broadside is bare of oars.'

l. 6. **sine funibus**, i. e. ropes passed round the hull to prevent the timbers from starting. This is called in the account of St. Paul's shipwreck, Acts 27. 17, 'undergirding.'

l. 7. **durare**, with acc. 'to endure.'

carinae, the hull.

l. 8. **imperiosius**, 'too peremptory,' the sea will have no refusal, insists on rushing in.

l. 10. **non [tibi sunt] di [integri] quos voces**, 'for you to call upon.' Images of Gods were carried on board as a protection to a ship. These have been washed overboard.

iterum, with '**pressa**.'

malo, 'trouble.'

l. 11. 'Although, a pine of the Pontus, daughter of a forest of name, thou boastest,' etc.

Pontica, coming from the Pontus or Euxine. So the timber of Catullus' ship (Catull. 4. 13) is said to come from Amastris, a town in Paphlagonia.

l. 14. **timidus**, 'in the time of his fear.'

ll. 15, 16. 'Unless thou art doomed to make sport for the winds, take good heed,' i. e. if it is any use to warn thee, be warned.

debere is 'to be bound to give.'

l. 17. **quae**, supply 'eras' before 'taedium,' 'es' before 'desiderium.'

sollicitum taedium, 'anxious weariness' = weary anxiety. The ship when it was in the storm was an object of his anxious fears; now that safety is at hand, yet the risk is not over, she is at once the object of strong desire and of no light care.

l. 20. **Cycladas**, governed by 'interfusa;' 'nitentes' because of their marble rocks.

9. (ODES I. 15.)

Nereus becalms Paris, as he flies with Helen, to foretell to him his own fate, and the destruction of Troy.

The Ode is full of reminiscences of Homer.

Metre, Asclepiad IV. (Index of Metres I.)

l. 1. **pastor**, i. e. Paris. Virgil calls him 'Phrygius pastor' Aen. 7. 363.

l. 2. **Idaeis**, i. e. Trojan, built of the timber of Mount Ida.

perfidus hospitam. The great aggravation of Paris's guilt was that he violated the sacred ties of hospitality in carrying off the wife of his host. Cp. 20. (3. 3) 26 'famosus hospes.' Notice the force which Horace gives to the two words by placing them together.

l. 5. **Nereus**, the wise old man of the sea, father of the Nereids; gifted, like other seagods (as Proteus in Hom. and Virgil), with the power of prophecy.

l. 5. **mala avi**, cp. 'alite lugubri' 20. (3. 3) 61 'with ill omen.'

l. 6. **quam**, supply 'eam,' 'her whom.'

l. 7. **coniurata**, participle with active sense.

rumpere, 'to break asunder.' Both 'rumpere nuptias' and 'rumpere regnum' are intelligible, but the verb has a different sense in the two cases. Such a use is called by grammarians 'zeugma,' i. e. 'coupling.'

l. 9. From Hom. Il. 2. 388 *ἰδρώσει μέν τευ τελαμὼν . . . ἰδρώσει δέ τευ ἵππος.*

l. 10. **quanta funera.** So Virgil uses 'quantae caedes' Aen. 8. 537. It is not that 'quantus,' 'how great,' is confused with 'quot,' 'how many;' but the plural noun gets a collective meaning; 'funera' = a scene of death, 'caedes' a scene of slaughter; and then is properly qualified by 'quanta,' 'quantae.'

moves, 'set in motion,' 'cause.'

Dardanae. The poets, and especially Horace, use the names of nations and tribes as adjectives instead of the fuller derivative forms in -ius and -icus. So 'Marsus aper' 1. (1. 1) 28. This is a further licence, for Dardanus was the name of a king of Troy, the Trojans would properly be called 'Dardanidae' or 'Dardanii.' So Virgil and Horace use 'Romulus' as an adjective. 'Romula tellus' Aen. 6. 877.

l. 13. From Hom. Il. 3. 54 *οὐκ ἄν τοι χραίσμῃ κίθαρις τά τε δῶρ' Ἀφροδίτης | ἥ τε κόμη, τό τε εἶδος, ὅτ' ἐν κονίῃσι μιγείης.*

l. 15. **divides.** This probably means 'mark the time of,' 'accompany.'

l. 16. **thalamo**, in Helen's chamber. The reference is to Hom. Il. 3. 381, where Venus carries Paris from the fight.

l. 17. **Gnosii.** Cretan, an epithet which Virgil gives to bows and arrows, as Aen. 5. 306 'Gnosia spicula.'

l. 18. **celerem sequi**, 'quick in pursuit.' Ajax son of Oïleus, the swift runner in the Iliad.

ll. 19, 20. **adulteros crines**, 'the adulterer's locks,' i. e. his own. The epithet transferred from the person to what belongs to him. Cp. 'impia cervice' 18. (3. 2) 7, 'timido tergo' 19. (3. 2) 16.

l. 21. **Laertiaden**, Ulysses, son of Laertes.

l. 23. **Salaminius Teucer**, Teucer, son of Telamon of Salamis; see 4. (1. 7) 21 foll.

l. 24. **sciens pugnae**, a translation of Homer's *μάχης εὖ εἰδώς.*

l. 26. **Merionen**, one of the heroes of the Iliad, the friend of Idomeneus of Crete.

l. 27. **nosces**, 'thou shalt come to know.'

furit reperire, 'is raging to find.'

l. 28. **Tydides**, Diomede.

melior patre, from Homer Il. 4. 405, where Sthenelus says *ἡμεις τοι πατέρων μέγ' ἀμείνονες εὐχόμεθ' εἶναι.*

l. 29. **cervus uti**, sc. fugit, 'as a stag flies a wolf.'

l. 31. **sublimi**, that stops the breath midway, choking; or, as Mr. Evelyn Abbott has suggested to me, 'with head raised,' so as to draw breath more easily.

l. 33. **iracunda . . . classis Achillei**, the angered ships of Achilles, i. e. the affront which made Achilles keep his host from the fight.

diem proferet, shall postpone the day, i. e. of doom.

10. (Odes 1. 22.)

ll. 1–8. 'The one defence against danger, Fuscus, is a good conscience and a harmless life.

ll. 9–16. I know this, for when I was walking in a Sabine forest, with a free heart, singing of Lalage, I met a huge wolf, and though I was unarmed, it fled from me.

ll. 17–24. Wherever you put me, at the pole or in the tropics, I shall be as guileless and happy.'

Aristius Fuscus, to whom this Ode is addressed, was one of Horace's intimate friends.

Metre, Sapphic. (Index of Metres 3.)

l. 1. **vitae . . . sceleris**, two imitations of the Greek genitive. In each case the proper Latin idiom would require the ablative, 'unstained in life and pure from wickedness.'

l. 2. **Mauris.** The Mauri lived in what is the present empire of Morocco and part of Algeria.

l. 5. **Syrtes.** The 'Syrtis maior' and 'minor' were two large gulfs on the north coast of Africa famous for the dangerous navigation.

aestuosas probably means 'with boiling surf.' Cp. 14. (2. 6) 3 'ubi Maura semper Aestuat unda.'

l. 7. **fabulosus**, 'storied,' i.e. of which travellers tell tales.

Hydaspes, one of the five rivers of the Punjaub, the modern Jelum.

l. 9. **namque**, gives the reason, from his own experience, for the confident assertion he has made of the safety of innocence.

l. 10. **ultra terminum**, 'beyond the bounds' of his own property, his Sabine farm in the Anio valley.

l. 11. **curis expeditis**, 'all cares loosed,' abl. abs.

l. 13. **quale portentum**, 'a prodigy such as,' etc. He means the wolf. He playfully exaggerates it. First it was as formidable as an Apulian wolf, then as an African lion.

l. 14. **Daunias**; Apulia, so called from Daunus, an Illyrian prince, who settled in it. Daunias is a Greek form of fem. adj., 'terra' being

understood. Apulian wolves were famous. Horace gives Apulia (his native province, for Venusia was within the borders of Apulia), the epithet 'militaris,' the land of soldiers.

l. 15. **Iubae tellus.** There are two kings of the name in Roman history at this time, the elder, who had been king of Numidia, and who lost his life and kingdom in consequence of taking the side of Scipio and Cato at the battle of Thapsus; and the younger, to whom Augustus in B.C. 30 restored his father's kingdom, but subsequently in B.C. 25 gave him in exchange for it Mauretania with some tribes of the Gaetuli. It is to this country that Horace refers, the 'Gaetulian' lions being famous in all the Latin poets.

l. 17. **pigris,** 'dull,' 'dead,' i. e. with perpetual winter, the Arctic zone.

nulla arbor recreatur. There is no tree to be woke to life by the breeze of summer.

l. 19. **malus Iuppiter.** See on 1. (1. 1) 25.

l. 22. **domibus negata,** 'denied to human dwelling.'

l. 25. Horace, as often, chooses a name which has a meaning in Greek, 'prattler,' from λαλεῖν, 'dulce loquentem.'

11. (Odes 1. 24.)

Another record, as 3, of Horace's intimacy with Virgil. The subject is the death of a common friend, Quintilius of Cremona (remember that Cremona was close to Mantua, Virgil's birth-place). He died, we are told, in B. C. 24, so this is another of the odes which help to date the publication of the Odes.

Its purpose is to console Virgil. Horace justifies and shares his grief, and will join in the dirge (1–4). 'Quintilius is gone—the peerless, the soul of modesty, honour, justice, truth; all good men weep—who has greater right to weep than Virgil, whose piety and truthfulness the gods have so hardly rewarded (3–12)?' Having so opened his friend's heart by the expression of sympathy, he suggests, if not comfort, self-restraint. 'After all, no laments, though sweeter than Orpheus, no prayers, will reach the dead. It is a cruel fate, patience only will lighten what may not be cured' (13–20).

Horace had no belief in a future life. If he had such he must have hinted it here.

Metre, Asclepiad IV. (Index of Metres 1.)

l. 2. **capitis,** objective gen., after 'desiderio.' Virgil uses 'carum caput' in the same way (Aen. 4. 354) 'capitis iniuria cari:' 'a person,' 'one so dear.'

praecipe, 'teach me.'

l. 3. **Melpomene**, 28. (4. 3) 1.

l. 5. **ergo**, 'so then.' It indicates a conclusion which the speaker feels bound to accept, though it surprises him. Virg. Ecl. 1. 47 'Fortunate senex, ergo tua rura manebunt.'

perpetuus, 'continuous,' 'not broken by any waking.'

l. 6. **urget**, 'lies heavy on.'

cui, dat. after 'parem,' 'to whom when will modesty, etc., find any peer?'

l. 7. **nuda**, 'bare,' 'undisguised.'

l. 9. **bonis**, dat. after 'flebilis,' cause for tears to good men.

l. 11. 'Pious to no end, thou askest of the gods Quintilius trusted to them, but ah! not on these terms.' Virgil, the gentle and reverent poet, has committed his friend to the keeping of the gods, not dreaming how they would discharge the trust. Now he asks him back and finds that his piety has been fruitless.

ita = 'hac conditione,' 'on these terms.'

l. 13. 'More persuasively than Thracian Orpheus.'

quid stands by itself, followed by a regular conditional sentence, the leading clause of which is interrogative. 'If . . . would . . .?'

l. 15. **vanae imagini**, 'to the unsubstantial form.' Cp. Virg. Aen. 6. 292 'tenues sine corpore vitas . . . volitare cava sub imagine formae.' The lower world was peopled in Greek fancy with shadowy figures of those who had lived on earth.

l. 17. **lenis recludere**, cp. 'blandum ducere' 7. (1. 12) 11.

recludere, to open the door of fate.

precibus, dat. 'in answer to prayers.'

l. 18. **nigro compulerit . . . gregi**, 'has gathered to the black fold.'

l. 19. **patientia**, abl.

12. (ODES I. 37.)

A song of triumph, written when the news reached Rome, in Sept. B. C. 30, of the death of Cleopatra.

ll. 1–4. 'Now is the time for merriment and thanksgiving, private and public.

ll. 5–12. Now, and not before while the great queen was plotting wild schemes of destruction against Rome.

ll. 12–21. Her madness cooled at the sight of her fleet in flames. Blind panic became reasonable fear when she fled before Caesar, as a dove before a hawk, or a hare before the hunter.

ll. 21–32. Yet she was no vulgar woman. She could brave out her fortune and look death in the face rather than adorn a Roman triumph.'

Metre, Alcaic. (Index of Metres 2.)

l. 1. **libero**, 'free,' all restraint on our joy is removed.

l. 2. **Saliaribus**, fit for the Salii, a college of priests at Rome. Compare 'Pontificum potiore cenis' 16. (2. 14) 28. We hear that the feasts of the Salii were proverbial for their magnificence.

l. 3. **ornare pulvinar.** Horace describes a 'lectisternium;' see Dict. Ant. s. v.

l. 4. **tempus erat**, 'now *was* the time,' i. e. we were right to wait for this time.

l. 5. **nefas**, supply 'erat.'

antehac is scanned as two syllables.

Caecubum. The 'Caecubus ager,' from which a strong and valuable wine came, was on the coast of Latium.

l. 6. **cellis avitis**, 'the bins our grandsires filled,' i. e. the stores of oldest and best wine.

Capitolio. The Capitol was the symbol of Rome's eternal empire. 'Capitoli immobile saxum' Virg. Aen. 9. 448.

l. 7. **regina.** A name that would be doubly odious to Roman ears, (1) as 'rex' and all its cognate words, cp. 22. (3. 5) 9 'sub rege Medo;' (2) as implying the possibility of the subjection of Romans to a woman.

dementes ruinas, 'mad ruin,' i. e. ruin such as a madman would cause.

l. 8. **funus**, 'death;' here metaphorical = 'destruction.'

l. 9. 'With her foul plague-stricken crew,' said with Roman loathing for the effeminacy, vices, and filth of an oriental camp.

l. 10. **quidlibet impotens sperare**, 'unrestrained in hoping anything,' with no self-restraint in the audacity of her hopes.

impotens, a translation of Gr. *ἀκρατής*, 'with no mastery,' i. e. of self. Here with infinitive. Cp. 'lenis recludere' in the preceding Ode, l. 17.

l. 11. **fortuna dulci ebria**, 'drunken with the sweet draught of fortune,' as though good fortune were a sweet intoxicating draught.

l. 13. **vix una sospes**, 'scarcely one ship safe from the flame,' that is, the *fact* that scarcely one ship was safe; the total destruction of her fleet.

l. 14. **lymphatam**, 'panic-stricken.' The word properly means 'Nymph-stricken,' panic terrors being attributed to the agency, amongst other deities, of the Nymphs, just as 'panic' properly meant 'caused by Pan.' Here her empty terrors are attributed to her deep draughts of 'Mareotic' wine, i. e. wine of Marea, a town of the Delta in Egypt. This wine is mentioned in Virg. Georg. 2. 91.

l. 15. **veros timores**, 'sober fears,' well-grounded fears, such as a sober person might feel.

l. 16. **ab Italia volantem**, 'as she flew from Italy.' Not that Cleopatra had reached Italy; the battle of Actium prevented her: but Italy was the object of her schemes which were broken down then.

l. 20. **Haemoniae,** Thessaly.

daret ut, 'ut daret,' dependent on 'adurgens,' the subject being Caesar.

fatale, doom-fraught. See on 20. (3. 3) 19.

l. 21. **quae,** 'but she.' The antecedent has been 'monstrum,' but the relative is made to agree with the sense rather than the form, as Homer's *φίλε τέκνον*.

l. 22. **nec ensem,** she attempted to stab herself, but was prevented.

l. 24. **reparavit,** 'found by means of the swift fleet some fresh shore to hide on.' 'Re-parare' is to find anew, find in order to replace what you have. 'She did not use her fleet for flight.'

l. 25. **ausa et . . . fortis et.** There is no verb understood. These clauses give the grounds of the movements just made. 'Since she both dared . . . and was bold.'

iacentem. Metaphorical, 'desolated;' it was no longer a palace.

fortis tractare, see above on l. 10.

l. 26. **asperas,** 'provoked.'

l. 27. **ut combiberet,** following 'tractare,' 'so as to drink fully,' this is the force of 'com-bibere.'

l. 29. 'Her spirit rising when she had resolved on death.'

l. 30. **Liburnis** is the dat. of those to whom she grudged; the infinitive clause, 'deduci,' etc., is the obj. which she grudged to them.

The word means galleys—ships of a light build, modelled on the piratical vessels of the Liburni, a tribe of Syria. He is speaking of the fleet of Octavianus, in which ships of this build were the main strength.

scilicet invidens, 'ay, for she grudged.'

l. 31. **privata,** 'unqueened.' The construction 'invidens privata deduci,' 'grudging to be dragged unqueened,' is an imitation of Greek idiom. Cleopatra is said to have repeated again and again *οὐ θριαμβεύσομαι*, 'I will not be dragged in triumph.' In a Roman triumph captives of a conquered nation formed a great part of the sight.

13. (ODES I. 38.)

'No luxuriously furnished rooms for my entertainment; no expensive garlands for me. A simple wreath of myrtle under a trellised vine.'

Metre, Sapphic. (Index of Metres 3.)

l. 1. **Persicos,** i. e. of oriental luxury.

puer. Horace supposes himself to be addressing his slave.

l. 2. **nexae philyra,** 'tied with linden bark.' Pliny describes how the inner bark of the linden was used to make garlands.

l. 3. **sectari**, 'to hunt'—to search carefully; this is followed by the indirect question 'quo,' etc.

quo locorum = 'quo loco.'

l. 5. **allabores** = 'laborando addas'—'trouble to add.'

The constr. is nihil (=non quidquam) curo [ut] allabores—'I am not careful that you trouble to add anything.'

sedulus, with 'allabores,' = busily, anxiously.

l. 7. **arta**, tied close over a trellis so as to form a bower.

14. (Odes 2. 6.)

ll. 1–4. 'Septimius, my dear friend who would accompany me to the ends of the earth,

ll. 5–8. Let me find a peaceful end for my life at Tibur,

ll. 9–12. or, if not there, at Tarentum.

ll. 13–20. Its honey is as good as that of Hymettus, its olives as those of Venafrum, its grapes as those of the "ager Falernus."

ll. 21–24. Let us go, then, together and live there till I die.'

Metre, Sapphic. (Index of Metres 3.)

l. 1. **Gades**, hod. Cadiz, in Spain.

aditure, who art willing to go; no real intention of going is signified.

l. 2. **Cantabrum**. The Cantabri, a tribe living in the mountains of North Spain, who are frequently mentioned in Horace as being conquered by the Romans or rebelling again. This is the meaning of the following words.

l. 3. **Barbaras Syrtes**. See on 10. (1. 22) 6.

Notice that the purpose of the epithets in this stanza is to imply danger—'you would go anywhere with me, however dangerous the place was—much more will you come with me to Tibur or Tarentum.'

l. 5. **Argeo**, a Greek form—from Ἀργεῖος: for the historical reference see Od. 6. (1. 7) 13.

colono, the dative of the agent, used in poetry for the abl. with 'a,' as in l. 11 'regnata Phalantho.'

l. 7. **maris et viarum**. The genitive is constructed both with 'modus' and with 'lasso;' see note on 3. (1. 3) 6.

lasso maris, as Virgil 'fessi rerum' Aen. 1. 178.

modus, in the sense of 'limit,' 'end.'

l. 9. **unde** with **prohibent**.

l. 10. **pellitis**, 'skin-clad.' We are told that the Tarentine sheep were covered with skins to protect their delicate fleeces.

ovibus, dat. after 'dulce.'

Galaesi, a river flowing into the Gulf of Tarentum near that city, Virg. Georg. 4. 126.

l. 11. **regnata.** Virgil also makes 'regno' a transitive verb Aen. 3. 14 'Terra . . . acri quondam regnata Lycurgo.' Phalanthus headed an insurrection in Sparta, and after its failure was allowed to lead a colony of the discontented to Italy, where he seized and ruled Tarentum. Cp. 24. (3. 5) 56 'Lacedaemonium Tarentum.'

l. 13. **terrarum** with **angulus.**

l. 14. **ridet.** The last syllable is lengthened, as in 3. (1. 3) 16.

Hymetto, Mount Hymettus in Attica, very famous for its honey.

l. 15. **decedunt**, 'give place to—are second to.'

certat, with dat., as 'luctari,' 1. (1. 1) 15.

l. 16. **baca**, 'the olive-berry.' Venafrum was an inland town in the north of Campania.

l. 17. **ver longum.** A prolongation of spring means a mild winter and a cool summer.

l. 18. **Aulon** a place otherwise unknown, near Tarentum.

amicus Baccho, 'friendly to (i. e. loved by) Bacchus.'

l. 19. **fertili**, 'given to fertility.'

minimum invidet, 'has very little reason to envy.'

Falernis. The 'Falernus ager,' celebrated for its wine, was in Campania, on the north side of the river Vulturnus.

l. 22. **arces**, 'refuge.'

calentem favillam. Horace speaks of weeping over the funeral pile of a friend.

Notice the emphatic place and repetition of ille te—ibi tu: '*There we* will live—*there I* will die.'

15. (ODES 2. 7.)

Addressed to Pompeius, who had been a comrade of Horace in the army of Brutus in the year B. C. 41. After the battle of Philippi, Horace returned to Rome and to civil life; but the war against the Triumvirs was continued by Sextus Pompeius (son of the great Pompey) until the year 35. Horace's friend Pompeius, perhaps from some family connection with Sextus Pompeius, has stuck to the cause, when the poet abandoned it; but he too has now availed himself of the offered amnesty and come home. Horace welcomes him in this Ode.

ll. 1–8. 'What, Pompeius at home again safe in limb and rights?—Pompeius who shared with me the dangers and snatched pleasures of the campaign under Brutus. ll. 9–16. After Philippi we separated—Mercury carried me off in safety; you were swept back again into the war.

ll. 17–28. Surely you owe Jove a feast of thanksgiving—my lawn shall be the scene of it It must be a merry and mad revel, for a lost friend is found.'

Metre, Alcaic. (Index of Metres 2.)

l. 1. **tempus in ultimum,** 'to utmost peril;' 'tempus,' like *καιρός*, is a crisis or time of particular moment.

l. 3. **quis redonavit,** a question of surprise—'I know how *I* got back; how did you?'

Quiritem, 'a full citizen,' without loss of rights, such as in days of proscription the supporter of a losing cause might expect.

l. 5. **Pompei,** a dissyllable.

prime, 'chiefest.'

l. 6. **morantem fregi.** See on. 1. (1. 1) 20. 'I broke with wine the lagging day,' i. e. instead of waiting for the afternoon when the business day is over, we took snatches of merriment in the morning. Horace cannot be describing what took place during the actual campaign in Macedonia; but Brutus was in the preceding months with his army in Asia, and there some laxity of discipline may have been allowed.

coronatus; 'with a garland on my hair glistening with Syrian perfume;' the acc. with 'coronatus,' the abl. with 'nitentes.'

l. 10. **non bene,** 'ungallantly;' the dim. 'parmula' means 'my poor little shield.' We must not suppose from this that Horace ran away at the battle of Philippi. If he had done so he certainly would not have mentioned Philippi in his poems. It was the consciousness that he behaved well, and was known to have behaved well, that enabled him to speak in this way without being misunderstood. When he is reviewing his life in Epp. 1. 20. 23, he says of himself 'primis urbis belli placuisse domique,' 'that he approved himself to the first men of Rome *in the field* and at home.' He is speaking here ironically, playfully—making the least of himself. He professes to remember of his own share in the campaign nothing but the stolen holidays, his dropped shield, his flight. This gives the greater force to the few words in which he pays a tribute to the cause, 'cum fracta virtus.' He is thinking also of words of Alcaeus (whom he imitated) who professed to have lost his shield in fight at Sigeum. 'I only did a poet's part—lost my shield, as other poets have done.'

l. 11. **fracta virtus.** There is perhaps a reference to the story that Brutus's last words, as he slew himself after the defeat, were a quotation, *ὦ τλῆμον ἀρετή, λόγος ἄρ' ἦσθ', ἐγὼ δέ σε Ὡς ἔργον ἤσκουν*—'O poor virtue; so thou art then only a name; but I pursued thee as a reality!'

l. 12. **tetigere mento,** as we talk of 'biting the dust.'

l. 13. **sed me . . . te.** The 'sed' contrasts the separation of Horace's lot from that of his friend in this stanza with their union ('tecum Philippos,' etc.) in the last.

Mercurius. As in Homer Paris, Aeneas, and others are rendered invisible and snatched away from the fight in a moment of danger, so Horace represents himself as having been carried off 'denso aere,' in a thick mist, by Mercury. Mercury, identified with the Greek god Hermes, was the inventor of the lyre, and so a patron of a lyric poet.

l. 15. **resorbens unda,** 'the wave's downdraught.' The figure is that the wave has thrown Horace high and dry, but in its return it has drawn his friend back again into deep water.

l. 16. **fretis . . . aestuosis,** an abl. absol., 'when the surf was boiling.'

l. 17. **ergo:** 'now then,' i. e. since you have had so great an escape.

obligatam, 'the bounden feast;' properly 'obligari' is said of the person, here of that to which he is bound.

l. 21. Horace fancies the feast preparing, and issues orders to the servant 'exple,' 'funde,' 'quis curat?'

oblivioso, 'bringing forgetfulness.'

Massico, see on l. (1. 1) 19.

l. 22. **Ciboria.** Large cups made to imitate the pod of the Egyptian bean. Notice how carefully words are chosen. 'Exple,' 'capacibus' imply that there is to be plenty. The graceful shape of the cups, their shining surface (levia), the glistening parsley, tell that the eye is remembered as well as the palate.

l. 24. **deproperare,** 'to make with haste.'

l. 25. **ve** belongs in constr. to 'myrto.'

Venus, the highest throw of the four 'tali,' dice marked only on four sides, so called because knucklebones were originally used for this purpose. The best throw was when each of the four presented a different face. The worst throw, when all came alike, was called 'canis.' These are to be distinguished from 'tesserae,' dice like ours with six sides, of which the highest throw was sixes.

arbitrum . . . bibendi, one of the guests chosen by casting dice to take the direction of the drinking at a feast.

l. 27. **Edonis,** Thracians, famous for their Bacchic worship.

l. 28. **dulce furere est,** a translation for Anacreon's *θέλω, θέλω μανῆναι.*

16. (ODES 2. 14.)

ll. 1–4. 'The years are flying, Postumus; no prayers will stay them. ll. 5–9. Not three hecatombs a day will turn the heart of Pluto the tearless, the almighty, who holds Geryon fast, despite his three bodies, and

Tityos behind the Styx. ll. 10–12. Ay, the Styx, which we must all cross alike, rich and poor. ll. 13–16. You may avoid all common risks, ll. 17–20 yet you must die, ll. 21–24 and leave all you have behind you. ll. 25–28. The treasures that you have hoarded your wiser heir will squander.'

Metre, Alcaic. (Index of Metres 2.)

l. 1. 'The fleeting years slide by.'

'**Postume, Postume.**' We repeat a name in this way when we are going to say something specially impressive or sad.

l. 5. **trecenis,** 'three hecatombs (a sacrifice of 100 oxen) for every day that passes.'

l. 6. **places,** 'try to appease.'

illacrimabilem, 'that cannot be moved to tears.'

l. 7. **ter amplum,** 'thrice huge,' i.e. 'very huge,' but with reference to the legend which gave him actually three bodies in one. Aeschylus calls Geryon *τρισώματος*, Virgil (Aen. 6. 289) 'forma tricorporis umbrae.'

l. 8. **Tityon.** See 21. (3. 4) 77. Notice that ll. 5, 6 speak of Pluto's inexorable *sternness*, 7–9 of his *power*.

l. 10. **terrae munere vescimur,** 'feed on what earth gives.' Homer's *οἳ ἀρούρης καρπὸν ἔδουσι*.

l. 11. **enaviganda,** the preposition implies sailing *once for all*.

reges, as often in Horace = 'divites,' the rich and great.

ll. 13–16. The meaning of this stanza is, 'no avoidance of danger or care of health will save us from death.'

l. 14. **fractis . . . fluctibus,** 'breakers,' 'waves breaking on rocks.'

l. 17. **visendus.** Notice the similar form and antithetical position of the key-words in this and the following stanza. 'You needs must visit.' 'You needs must leave.' The lyric poet avoids conjunctions as much as he can.

l. 18. **Danai genus.** See for the story 25. (3. 11).

l. 19. **damnatus . . . laboris,** a genitive of the punishment to which he is condemned, on the analogy of the gen. of value, the price at which the crime is assessed.

l. 20. **Sisyphus,** son of Aeolus, the type of roguery in Greek mythology. His punishment in Hades was to roll a stone to the top of a hill, which no sooner reached the top than it rolled down again.

l. 23. **invisas cupressos,** 'hated,' because emblems of death and mourning. Virgil calls them 'ferales' Aen. 6. 216.

l. 24. **brevem,** 'short-lived.'

l. 25. **Caecuba.** See on 12. (1. 37) 5. The plural is of quantity.

dignior, 'worthier,' because he makes a wise use of it.

l. 27. **tinget pavimentum,** 'stain the pavement,' that is, with wine spilt in profuse and disorderly feasting.

superbo, 'lordly.'

l. 28. **pontificum potiore cenis,** 'better than (too good for) pontiffs' banquets.' See on 12. (1. 37) 2. The old wine, which the heir uses thus wastefully, is wine more costly than would be found even at the pontiffs' feasts.

17. (ODES 2. 16.)

The lesson of this Ode is that peace and happiness depend on ourselves, not on things outside of us.

It is addressed to Pompeius Grosphus, a friend of Horace, and, as we learn from this Ode and Epp. 1. 12, a man of wealth with property in Sicily.

ll. 1–6. 'Rest is (at times at least) the prayer of all men, though they do not go the right way to find it. ll. 7, 8. Gold and purple will not buy it; ll. 9–12 neither wealth nor rank banishes care, ll. 13–16 and meantime very little suffices for a happy life if the heart is free from care and desire. ll. 17–20. Moderated desires, not hurrying from place to place, are the means to avoid care. Go where you will, you cannot escape yourself. ll. 21–24. Care boards the best-appointed trireme and keeps up with the fleetest horseman. ll. 25–28. Enjoy the present, and don't think of the future. If troubles come, smile and be patient, and they will be lighter. Unmixed happiness is not to be looked for. ll. 29–32. Achilles had glory, but with it an early death; Tithonus a long life, and the weariness of old age. What you lack I may perhaps have, as you have what I lack. ll. 33–40. You have flocks and herds and purple garments, and I have my little farm, my Muse, and a heart to despise those who carp at me.'

Metre, Sapphic. (Index of Metres 3.)

l. 1. For the thought compare l. (1. 1) 15, 'asks rest of the gods.'

l. 2. **prensus,** 'one caught,' i. e. by a storm.

l. 3. **certa,** 'on which to rely.'

l. 5. **Thrace,** Θρᾴκη. The proper Latin form is Thracia. With 'bello furiosa' compare Virgil's epithet 'Mavortia tellus' Aen. 3. 13. Notice carefully the *purpose* of the descriptive clause 'prensus,' etc. and of the epithets 'bello furiosa,' 'pharetra decori.' The point is the same in all. Everyone with his lips prays for rest, but it is either as the sailor, only at the moment when he is in danger, or like the Thracian, when his heart is full of war, or the Mede, whose very adornment gives the lie to his prayer.

l. 7. **venale**, 'to be bought.' For the division of the word between the two verses cp. 2. (1. 2) 20 'uxorius amnis.'

l. 10. **summovet**, the proper word of a lictor clearing the way for the consul, 'i, lictor, summove turbam.'

tumultus mentis; the lictor can sweep the street of riotous throngs before the consul; he cannot sweep away the 'riotous throngs' of the mind.

l. 12. **volantes**, 'flying,' like a flock of ill-omened birds round the 'panelled roof' of the rich man's hall.

l. 13. **vivitur parvo bene, cui**, supply 'ab eo' before 'cui'; 'vivitur,' the impersonal construction; 'parvo,' 'at small cost,' 'on small means.' 'He lives a happy life, though his means are small, on whose modest table,' etc.

l. 14. **splendet** implies that the salt-cellar is of silver, and it is 'paternum,' 'an heir-loom.' An inherited silver ornament is meant to show that the house has a modest but respectable competence.

l. 15. **leves**, 'untroubled.'

l. 17. **fortes** is predicative. 'Why with our short life are we bold to aim at many things?'

l. 19. **mutamus**; 'mutare' is used with the accus., sometimes of that which is given in exchange, sometimes of that which is taken. Here it is the latter. 'Take instead (of our present home) lands warm with another sun.'

patriae . . . exsul, a Greek gen., 'exile from his country.' With the thought cp. the often-quoted line Hor. Epp. 1. 11. 27 'Caelum non animum mutant, qui trans mare currunt.'

l. 21. Compare 18. (3. 1) 37 foll. **vitiosa**, 'morbid.'

ll. 25 foll. 'When happy in regard to the present let the heart shun all care for what is beyond, and let it sweeten the bitter [cup] with the smile of patience.'

l. 26. **lento . . . risu**, the smile of one who 'lente fert,' 'bears with patience.'

l. 27. **ab omni parte**, 'from all sides,' 'in all respects.'

l. 29. **clarum cita mors**. Achilles was given his choice, glory and no return from Troy, or safe return home and no glory—Il. 9. 412.

l. 30. **Tithonus**, the husband of Aurora, who received the gift of immortality, but without that of continued youth.

minuit, 'wore to a shadow.'

l. 32. **hora**, 'time.'

l. 33. The meaning of this line is 'you have large pastures in Sicily.'

greges . . . vaccaeque, 'herds of cows.'

l. 34. **hinnitum**, the last syllable is elided before the vowel with

which the next line begins. This is a licence rarely taken. Virgil does the same very rarely with hexameters, Georg. 1. 295.

l. 35. **bis . . . tinctae,** 'twice dipped,' so, deeply and strongly dyed. **Afro,** African. For the form see on 9. (1. 15) 10.

l. 38. 'The fine inspiration of the Greek muse.' **tenuem,** 'fine,' 'delicate.'

l. 39. **non mendax dedit,** 'gave me and has not broken her word.'

l. 40. **malignum . . . vulgus,** referring to the envy which his fortune and rising fame had brought him.

18. (ODES 3. 1.)

This and the five following Odes form a whole. They stand together at the beginning of the Third Book, and the opening of this Ode suits that place. They set forth the ends, social, moral, political, religious, which a good government would set before itself in Rome, and they always suggest, sometimes say, that the government of Augustus will accomplish them.

ll. 1–4. 'Hear the teaching of the Muses, you that are fit to receive it.

ll. 5–16. All human greatness is bounded. Kings are above us, but Jove is above kings. Men may differ in wealth and rank, but Death makes no distinction.

ll. 17–24. To one who has the sword of Damocles above his head no feasts will taste sweet, no music bring sleep; yet sleep may be had in peasants' cots or on a shady river bank.

ll. 25–32. Moderate your desires. It is not the desire for what is enough for life that puts the trader's happiness at the mercy of the stormy sea, or the farmer's at the mercy of the weather.

ll. 33–40. The rich proprietor, weary of the sameness of dry land, builds houses out into the sea, but fear, and conscience, and care are not to be escaped.

ll. 41–48. If the marbles, and purple, and costly wine cannot take away a pang, do not ask me to change my happy Sabine valley for a palace which will only bring on me envy, and wealth that only increases trouble.'

The first thing that is needed—Horace says here as in many other odes—for the restoration of society, is the curtailment of luxury and extravagant living; a return to the simplicity of older times.

Metre, Alcaic. (Index of Metres 2.)

ll. 1–4. 'The crowd of men and women are beyond my teaching—listen to me, maidens and boys.' This idea is put partly into the

language of a hierophant bidding the uninitiated stand aloof at the commencement of mysteries.

profanum. In its proper sense, 'uninitiate;' not admitted to the 'fanum,' 'shrine.'

arceo, 'warn them off,' 'bid avaunt.'

l. 5. The construction is 'regum imperium est in greges.' There is an emphasis on 'proprios.' The sway of kings, however awful, is limited; each rules his own proper flock, Jove rules kings. **greges** recalls the Homeric title of kings, *ποιμένες λαῶν*, 'shepherds of their people.'

ll. 7, 8. **clari,** etc. The meaning is, 'whose glory and power far surpass the greatest earthly kings.'

l. 8. **supercilio,** by the movement of his eyebrow, 'nutu.'

ll. 9–14. 'Men may differ in fortune during life: one possesses broad acres; another, if he is a candidate for office, can offer high birth; a third has higher personal reputation; a fourth has a larger number of clients to vote for him.'

l. 9. **est ut,** 'it may be that.'

viro vir, 'man than man.' Both words are emphatic. They do not thereby rise above the conditions of humanity.

latius, 'over a larger estate.'

l. 10. **arbusta,** the trees on which vines are to be trained.

ordinet . . . sulcis, 'arrange in rows,' the usual mode of planting them; 'pone ordine vites' Virg. Ecl. 1. 74.

l. 11. **descendat in campum,** 'go down (from his great house on one of the hills of Rome) into the Campus' (Martius, where the elections were held).

petitor, as a candidate for office.

l. 14. **aequa lege,** 'there may be all these inequalities (yet) with one equal law,' etc.

necessitas, 'doom.'

l. 15. **sortitur,** with accus., 'casts lots about;' decides their fate by lot.

l. 16. **movet,** 'shakes.' The names are shaken in the urn to see which comes out first.

l. 17. **cui.** The antecedent is 'ei' to be supplied after 'elaborabunt' and 'reducent,' 'for him over whose neck.' The story referred to is that told by Cicero (Tusc. 5. 4) of Damocles, a flatterer to whom the tyrant Dionysius proved, by hanging a sword by a hair over his head, that you cannot enjoy while you are anxious. The wicked man has in his conscience as it were a sword of Damocles hanging over his head, which spoils all his pleasure.

l. 18. **Siculae dapes,** i. e. a banquet such as was set before Damocles.

l. 20. **avium.** The reference is not to birds in the woods, but to aviaries, a luxury of great Roman houses.

l. 24. **Tempe,** for any beautiful valley; properly the valley of the Peneus in Thessaly.

l. 25. **desiderantem,** 'one who desires what is enough.' The meaning is that Nature wants little, and that if you limit your desire to that, you will not have ships on every sea so as to be disquieted by every storm, nor large vineyards and farms so that hail or drought will ruin you.

l. 27. **Arcturi cadentis impetus,** 'the violence of setting Arcturus.' The storms that occur about the time when Arcturus sets (i. e. becomes invisible) in October.

l. 28. **Haedi,** the Kids, 'pluvialibus haedis' Virg. Aen. 9. 668, two stars in the arm of Auriga. Their rising was near the autumnal equinox, when storms are rife.

l. 30. **fundusque mendax arbore,** etc., 'and the farm that is always breaking its promise; the trees now throwing the blame on rains, now on stars that scorch the land,' etc. 'Arbore,' fruit-trees; 'sidera,' the dog-star. The seasons in different years are various, but the fact of the farm failing of its promise is the same always.

l. 33. The sea is narrowed from the number of houses built out into it. Not to be taken literally, but only meaning that people are everywhere building houses out into the sea. The remains of such building are still to be seen along the coast near Baiae. Virgil describes it in Aen. 9. 710 foll.

l. 34. **frequens,** 'with a large staff of workmen.'

l. 35. **caementa.** Rough stones and rubble used for filling the cavities of walls, making foundations, etc.

redemptor, 'the contractor,' 'master-builder.'

l. 36. The owner himself and his servants are engaged in hurrying on the work.

terrae fastidiosus, 'weary of dry ground.'

l. 37. **minae,** 'forebodings.'

l. 38. **scandunt,** 'clamber,' i. e. into the villa built out in the water.

neque decedit. Cp. 17. (2. 16) 21.

l. 41. **dolentem,** 'one in pain' of body or mind.

Phrygius lapis, a famous marble, white with red spots, brought from Synnada in Phrygia.

l. 42. **clarior . . . usus.** By a poetical inaccuracy the adj. is made to agree with 'usus,' 'the wearing of purples,' instead of with 'purpurarum.'

l. 43. **Falerna.** See on 14. (2. 6) 19.

l. 44. **Achaemenium.** Persian, from the name of the dynasty Achaemenidae.

l. 45. **invidendis,** 'such as to be envied.' The construction is 'a hall with doorway such as to be envied, and lofty after the new fashion.'

l. 46. **atrium** was the reception-room of a great house, and the chief pains were spent on its adornment.

l. 47. **permutem,** with abl. of the thing given in exchange, the accus. of the thing taken.

valle Sabina. Horace's farm lay among the Sabine hills in a side valley opening from the Anio, some twelve miles above Tibur.

19. (Ode 3. 2.)

This Ode gives a picture of the old Roman character for the instruction of the young.

ll. 1–6. Hardness, to be learnt early in the school of actual warfare.

ll. 6–16. Courage.

ll. 17–24. Virtue, independent of popular rewards.

ll. 25–32. The power of holding the tongue.

Metre, Alcaic. (Index of Metres 2.)

l. 1. **amice . . . pati,** 'to bear and welcome.' It is modelled on the more common phrases 'lente fere, pati,' etc.

l. 2. **robustus,** predicative; not 'the sturdy boy,' but 'the boy should learn . . . and so become sturdy.'

l. 3. **condiscat,** 'learn fully.'

l. 5. **sub divo,** 'in the open air.'

trepidis . . . in rebus, 'in danger.'

l. 6. **illum** with **prospiciens,** 'when she sees him afar.'

l. 9. **suspiret, eheu!** 'let her sigh, ah!' 'Eheu' is the sigh she will breathe as she utters the prayer 'ne lacessat,' etc.

rudis agminum. 'Rudis,' 'raw,' 'inexperienced,' is treated as equivalent to 'inscius,' 'ignorant,' and given a genitive case.

l. 10. **sponsus . . . regius,** 'princely betrothed.' The young Roman is supposed to be besieging some barbarian city. The king's daughter seeing from the walls his prowess, is to sigh for fear lest her betrothed should come in combat with him.

asperum tactu leonem, i. e. the young Roman; 'asperum tactu,' dangerous to rouse.' Supine in 'u.'

l. 14. **mors.** Notice the emphatic repetition: 'Death for one's country is sweet and becoming. *Death* itself none can avoid.'

l. 16. **timido tergo.** See on 9. (1. 15) 19.

l. 17. The Stoics were fond of a paradoxical saying, that the philosopher was always a king; his kingliness was independent of outward circumstances. Horace, putting this into Roman language, says here that Virtue (that is, the virtuous man) is *always Consul.* That is, when stripped of metaphor, the virtuous man has a fitness to rule and an actual influence on the world which does not depend on accidents such as determine whether a particular person is elected to an office or not. 'Virtue that knows not the disgrace of defeat, shines with honours that have no stain on them;' i. e. he cannot lose his election, and the office which he gains is gained by honourable means.

repulsae is the technical word for defeat at an election.

l. 19. **secures,** the same as 'fasces,' the axes and rods carried before the consul.

l. 20. 'At the will of the breeze of the people's favour.' A common metaphor. 'Popularibus auris' Virg. Aen. 6. 817, 'ventus popularis' Cic. pro Clu. 47.

l. 21. The order is 'recludens caelum immeritis mori,' 'opening heaven to those who do not deserve to die.' Horace is speaking, as usual, not of any real immortality, but of an immortality of fame.

l. 22. **negata,** 'essays a way where all path is denied.'

l. 25. **est . . . tuta . . . merces,** 'its reward is safe.'

l. 26. **vetabo . . . sit,** 'I shall forbid him to be.' Divulging the mysteries of Ceres is taken as an illustration and type of the betrayal of secrets.

l. 29. **phaselon,** 'boat.'

Diespiter, an archaic name of Jupiter. Here he is thinking specially of Jupiter as the god invoked to witness oaths; so the particular neglect meant is the forgetting of such oaths.

l. 30. **incesto,** etc., 'has involved the innocent with the guilty.'

l. 31. **antecedentem,** 'in the way before her,' i. e. flying from her.

l. 32. **deseruit,** 'has quitted,' 'given up the pursuit of.'

pede . . . claudo. Punishment is represented as 'lame.' It follows the criminal with 'halting foot,' i. e. it does not come up with him at once; there are difficulties in its way: yet it seldom fails in the end.

20. (Odes 3. 3.)

The virtues set forth in this Ode are those named in the first verse, Justum ac tenacem propositi virum: Justice and firmness of purpose.

ll. 1–8. 'The man who has these it is beyond the power of human things, mob or tyrant,—and of superhuman things to shake.

ll. 9–12. It was the virtue by which Pollux and Hercules, and Augustus and Bacchus, rose to heaven.

ll. 13–18. By which Romulus overcame the opposition of Juno and won immortality for himself.

ll. 19–68. Her one condition was that Troy should not be rebuilt—this observed, she promised worldwide empire to Rome.

ll. 69–70. Stay, I have touched on too serious a theme.'

It is said to have been one of Julius Caesar's projects to rebuild Troy and transfer the Roman state thither, as Constantine did three centuries afterwards to Constantinople. Suetonius says that the project got abroad, and was very unpopular in Rome.

Horace is referring to this. It is not probable that he really feared Augustus reviving the project, but he uses the idea as an allegory. To 'rebuild Troy,' to remove Rome to Troy, means to spoil Roman life by introducing the luxury and vices of oriental life.

Metre, Alcaic. (Index of Metres 2.)

l. 4. **mente solida**, 'in his rocklike soul,' the abl. of the part affected.

l. 5. **dux**, like 'arbiter Hadriae' 3. (1. 3) 15.

turbidus, 'disorderly.'

l. 7. **orbis**, 'the round sky.'

l. 9. **hac arte**, 'by this method.'

vagus, 'the traveller.'

l. 10. **enisus**, 'having struggled upwards.'

arces igneas, 'starry stronghold.'

l. 11. **recumbens**, taking his place at the banquet table.

purpureo, of the halo of rosy light round a god—so Venus in Virg. Aen. 2. 593 'roseo ore.'

bibit. Augustus is already a god, although he is still on earth, 'praesens deus' 22. (3. 5) 2.

l. 13. **hac** [**arte**] **merentem**, 'deserving it by this method.'

l. 14. **vexere**, in his triumphal ascent to heaven.

l. 15. **Quirinus**, the story of the ascension of Romulus to heaven is told by Ovid, Fasti 2. 481.

l. 16. **Martis equis**. Mars sent his chariot to fetch him.

l. 17. **elocuta Iunone**, 'after Juno had said out.' The gods are represented as sitting in council on the question whether Romulus should be admitted to their number. Juno (the great enemy of the Trojans, see Virg. Aen. 1. 4), to the surprise and pleasure of all, assents—but on conditions.

l. 18. **Ilion, Ilion**. She repeats the name, as much as to say, 'It was Troy, Troy, that I hated; Troy is destroyed.'

l. 19. sc. Paris, called **fatalis** because he brought doom on his city; **incestus** because he gave his judgment in favour of Venus on her promising him Helen, the wife of Menelaus. Cp. Virg. Aen. 1. 25–27.

l. 20. **mulier peregrina.** Juno in her scorn will not name Helen.

l. 21. **ex quo,** to be taken after 'damnatum;' given over for punishment to me *from the day when, etc.* The sentence was passed at the time of Laomedon's fraud; it was executed in Priam's day. Laomedon was said to have cheated Apollo and Neptune of their bargained wages for building the wall of Troy, Hom. Il. 23. 442 foll. Cp. 'Laomedonteae periuria Troiae' Virg. Georg. 1. 502.

l. 22. **mercede pacta,** abl. absol., 'after promising the wages,' or it may be after 'destituit,' in the sense of 'fraudavit.'

ll. 25–28. 'Paris the cause of the war, and Hector the bulwark of Troy, are dead.'

Lacaenae, Helen the wife of Menelaus of Sparta.

adulterae, dat. after 'splendet,' 'adorns himself for the eyes of.'

l. 26. **famosus,** 'infamous.'

hospes, see on 9. (1. 15) 2. Paris was the guest of Menelaus when he carried away Helen, and to violate the tie of hospitality was a great crime in the ancient world.

l. 28. **Hectoreis opibus,** 'by the might of Hector.'

l. 29. **nostris ductum seditionibus,** 'prolonged by our quarrels.' If the gods and goddesses had not interfered on one side and the other the war would have been decided sooner.

l. 30. **protinus,** 'from this moment.'

l. 31. **nepotem,** Romulus, Juno's grandson, as the son of Mars.

l. 32. **Troica sacerdos:** Rea Silvia; Juno refuses to name her as she did Helen in l. 20.

sacerdos, 'priestess,' i. e. vestal.

l. 33. **Marti redonabo,** 'I will surrender to Mars,' in the sense of 'I will remit my anger and pardon Romulus and Rea Silvia for the sake of Mars.'

illum ego, both pronouns are emphatic. It would not be strange that any other of the gods should consent, nor that Juno should consent to the admission of any but Romulus.

l. 34. **ducere,** 'to quaff.'

l. 37. **dum,** 'provided that.'

l. 38. **exsules,** the exiled Trojans, i. e. the Romans, descendants of Aeneas.

l. 39. **beati,** predicative, 'reign and be happy.'

l. 41. **insultet,** 'leap upon.'

l. 42. **Capitolium**; the Capitol is the pledge and emblem of the eternity of Rome, as in 12. (1. 37) 6, 22. (3. 5) 12.

l. 43. **fulgens**, predicative, with '**stet**,' 'stand in its glory,' opposite the grass-grown ruins of Troy.

triumphatis. Virgil also uses the participle passively, Georg. 3. 33 'triumphatas gentes.'

possit, 'be mighty to.'

l. 44. **ferox**, 'proud,' 'in her pride.'

l. 45. **late** with **horrenda**, 'an object of dread far and wide.'

l. 46. **qua . . . qua**; these clauses describe the west and east: 'where the intervening water separates Europe from Africa (i. e. to the straits of Gibraltar), and where swelling Nile waters his fields (i. e. in Egypt, at the eastern end of the Mediterranean).

ll. 49–52. The construction is 'fortior spernere aurum . . . quam cogere,' etc., 'fortior' qualifying 'extendat' in the last stanza, and standing for 'dum fortior sit,' 'provided she show her fortitude in spurning the gold unfound, and so the better placed while earth hides it, than in gathering it with a hand that snatches for mortal uses all that is sacred.' The two stanzas mean, 'let her name be known on all shores, from east to west, but as the despiser of gold, not as the greedy searcher for it.'

ll. 53–56. 'Whatever bounds have been set to the world she shall reach them with her arms, rejoicing to go and see in which quarter fiery heat revels unchecked, in which quarter the mists and dews of rain;' ll. 55, 56 describe the tropics and the frigid zones; cp. 10. (1. 22) 17.

l. 54. **visere** 'to see as a sight.'

l. 55. **debacchentur**; 'de' has the same force as in 'decertare' 3. (1. 3) 13.

l. 58. **hac lege**, 'on this condition.'

nimium pii, from too filial feeling towards Troy, the land of their ancestors.

l. 59. **rebus fidentes**, 'trusting their power.'

ll. 61, 62. 'The fortune of Troy, if in an evil hour it comes to life again, shall be repeated in sad overthrow.' In strict grammar we should have 'renascentis' to agree with 'Troiae.'

alite lugubri, 'with gloomy omen,' as 'mala avi' 9. (1. 15) 5.

l. 64. **coniuge et sorore**; Virg. Aen. 1. 46 'Iovis et soror et coniux.'

l. 65. **aeneus**, predicative, 'arise of brass,' a proverbial expression for great strength.

l. 66. **auctore Phoebo**, 'with Phoebus as their builder.' There was a legend that Apollo himself built the walls of Troy.

meis . . . Argivis, dative, 'my Argives,' because Argos was the chief seat of Juno's worship, 4. (1. 7) 8.

l. 67. **uxor . . . virum puerosque**, 'the men slain, the women sold to slavery.'

l. 68. 'To lessen mighty themes by mean strains.'

21. (ODES 3. 4.)

ll. 1–4. 'Calliope, aid me in my song. ll. 5–8. Is it a delusion, or am I already among the Muses, hearing and seeing them? ll. 9–20. I am their favourite. In my childhood woodpigeons covered me with leaves when I was asleep on the hill-side; ll. 21–24. and through life the Muses have given me special protection. ll. 25–28. For their love I escaped Philippi, and the falling tree, and shipwreck off Palinurus. ll. 29–36. In their protection I would face any dangers. ll. 37–40. And they are Caesar's solace and refreshment too. ll. 41, 42. They give him gentle counsels, and he accepts them. ll. 43–48. We all know how Jove's bolt swept away the brutal Titans: ll. 49–64. for all their strength of arm and piled mountains and uprooted trees, they could not stand against Pallas and the gods who ranged themselves around her, Vulcan, Juno, Apollo. ll. 65–67. Strength without mind falls of its own weight; strength tempered with moderation the gods advance and protect. ll. 67–80. The giants are in Tartarus and will never be released; lawless lust is punished with endless chains.'

In this Ode we are shown the characteristics of Augustus' rule which attracted Horace most. 'The Muses themselves gave gentle counsels to Caesar.' It was the rule of moderation, refinement, literary culture. Those who still continued to conspire against this gentle rule were (Horace suggests) like the Titans trying to overthrow the Olympian gods, and restore the dominion of brute force and lawlessness. But force without mind would prove powerless in the Roman world, as it did in the old legend.

Metre, Alcaic. (Index of Metres 2.)

l. 1. **dic**, used of music and poetry, 'utter,' 'sound,' 'give voice to.' The construction of the stanza is difficult, because Horace corrects himself in the middle. He begins in l. 1 with asking for 'a melody [accompanied] with the pipe;' then, having asked that it should be 'longum' (implying that this Ode is to be of greater length than most), a prayer which he emphasizes by placing 'longum' between the two vocative cases 'Regina' . . . 'Calliope' (a double address always implies special earnestness), he leaves her the choice of the character, 'whether thou prefer now [to sing] in a high key or with [i. e. to the accompani-

ment of] the lyre or guitar of Phoebus.' A song in a high key would be accompanied by the 'tibia,' that in a low key by a stringed instrument. So in 7. (1. 12) 1 Horace gives Clio the choice of singing 'lyra vel acri tibia.' The two kinds of accompaniment are meant to indicate two tones in the poetry. Calliope is to choose whether it should be gay or grave.

l. 2. **regina**, as a goddess. The Greeks addressed a goddess as *ἄνασσα, πότνια.*

l. 5. 'Do you hear it too? or is the fancy that I hear it part of the poet's delightful frenzy?'

l. 6. **videor** belongs to both infinitives. For the place of 'et' compare that of 'que' in l. 11.

pios lucos, i. e. the woods which the Muses haunt, which belong to sacred presences and from which the 'profani,' 'impii' (see 18. (3. 1) 1, and this Ode, l. 42) are excluded.

l. 9. **me**. The emphasis means, 'it is no wonder that I should hear this though others do not; I have been the favourite of the Muses from my babyhood.'

fabulosae, 'legendary,' of which poets tell so many tales. They are the birds that draw Venus' car. They carry ambrosia to Zeus in Homer.

Volture. Vultur (now Monte Voltore), a mountain in the Apennines, five miles west of Venusia (Horace's birthplace), near the point where Apulia, Samnium, and Lucania join, so that Horace when upon it could wander 'over the bounds of his nursing-mother Apulia.' Note the difference of quality in the two syllables of 'Apulo' and 'Apuliae.'

l. 11. 'Tired out with play and sleep' is a poetical expression. In prose we should require to change the participle for the second subst., 'tired out with play and [overcome] with sleep.' This use of a word in two slightly different senses is what grammarians call 'zeugma.'

l. 13. **mirum quod foret**, 'a thing to be a marvel.'

l. 14. **nidum Acherontiae**, 'Acherontia's nest,' a happy phrase for a town perched, as Italian towns so often are (as 'Acerenza' the modern Acherontia is), on the top of apparently inaccessible hills.

ll. 15, 16. **Bantinos . . . Forenti.** The names remain in the convent of Sta. Maria di Banzi and Forenza, though the village bearing the latter name is now on a hill.

l. 17, 18. **ut . . . ut**, constructed after 'mirum' in l. 13. 'A marvel, how it could be that I slept so,' etc.

l. 18. **sacra**. The epithet belongs both to 'lauro' and to 'myrto,' as does also 'collata.' The bay was sacred to Apollo, the myrtle to

Venus, so that the leaves were suited to the future poet, and to the poet of love.

l. 20. This is the way the neighbours would explain the marvel. Such 'bravery' in a babe proved the hand of heaven. 'And so it was,' Horace goes on, 'I was under the protection of the Muses then and all my life since.'

l. 21. **vester,** 'as your own,' 'your favourite.' Horace is thinking of the way in which heroes in Homer are carried from the fight into safety by some god.

l. 22. **tollor,** 'I am carried up' (as to a safe retreat).

Sabinos. The name of the people is used for that of the district, 'the lofty Sabine country.'

seu, seu, seu, not 'whether,' but 'or if,' 'or,' 'or.' An apodosis is to be understood from 'tollor,' 'I am carried thither.'

l. 23. **Praeneste,** S. E. of Tibur, on a hill 2100 feet high ('frigidum').

l. 24. **liquidae . . . Baiae,** 'Baiae with its clear water,' on the Campanian coast, a few miles N. of Naples.

l. 25. **amicum,** 'a welcome guest.'

l. 26. 'Not the rout at Philippi.' See 15. (2. 7.)

l. 27. **devota,** 'accursed.' Horace once nearly lost his life from the fall of a tree in his grounds.

l. 28. **Sicula . . . unda.** Horace gives this name to the sea between Italy and the N. coast of Sicily. It is usually given to the sea to the E. of Sicily.

Palinurus. The S. promontory of the Gulf of Velia in Lucania, so named, according to Virgil (Aen. 5. 833, 6. 381), from Aeneas' pilot. We must suppose that Horace on some occasion was nearly shipwrecked off it.

l. 29. **utcunque,** 'whensoever.'

l. 30. **Bosporum.** The entrance of the Euxine. It was thought in ancient times a very dangerous piece of navigation. The Greeks had a legend of two floating islands (Συμπληγάδες) that crushed ships which attempted the passage.

l. 32. **litoris Assyrii,** 'of the Syrian desert.' 'Assyrius' is used loosely as equivalent to 'Syrius' by the poets.

viator, a traveller by land, as opposed to 'nauta.' 'I will incur any danger by sea or land.'

ll. 33–36. Dangers from savage inhabitants.

l. 33. **hospitibus feros.** Tacitus accuses the Druids of human sacrifices.

l. 34. **Concanum,** a tribe of the Cantabri in North Spain. The

Roman poets speak of several wild tribes as using horse's blood for food. Virgil attributes the practice to the Geloni, Georg. 3. 463. Horace means it to be a mark of savagery.

l. 35. **pharetratos.** Virgil has 'sagittiferosque Gelonos' Aen. 8. 725.

l. 36. **amnem,** the Tanais, now the Don.

l. 37. **vos.** Notice how this word supplies the connection with the preceding stanza. The same Muses who protect the poet are the solace of Caesar, glad to have done with war and to listen to their gentle counsels.

altum; 'altus' in Virgil is an epithet of gods—Jupiter, Apollo, once of Aeneas. We still give princes the title of 'Highness.'

simul for 'simulac.'

l. 38. **abdidit oppidis,** 'has laid by in country towns,' i. e. sent them home to their own towns, their service over.

l. 40. **Pierio . . . antro.** Pieria, a district on the north slope of Mount Olympus, was the fabled birthplace of the Muses. So Virgil calls the Muses 'Pierides' Ecl. 9. 33.

l. 41. **consilium,** scanned as a trisyllable, the second 'i' being pronounced as a consonant='y,' and the first 'i' lengthened before the double consonant. Cp. 'principium' in 23. (3. 6) 6.

l. 42. **almae.** The word 'almus,' from 'alo,' means 'genial,' 'fostering,' 'beneficent.' It is put last as summing up the character of the Muses and of the rule of Augustus, which is under their influence, just as 'impios' gives at once the character of the forces opposed to them and to him.

l. 43. **immanemque turmam,** 'que' adds, as often, not a fresh object, but another designation of the same one, 'that monstrous horde.'

l. 44. **caduco,** 'ever ready to fall.'

ll. 45–49. In construction notice that 'temperat' governs 'terram' and 'mare.' All the other accusatives are under the government of 'regit.' The antecedent to 'qui' is the subject of 'sustulerit.' 'He swept away, who,' etc., i. e. Jupiter. In sense notice that the two emphatic words of the stanza are the two last, 'unus,' 'aequo.' 'Unus' contrasts Jupiter both with his assailants—he was one and they were many—and also with the manifold variety of the forces which he rules. 'Aequo' characterises his rule, calm and just, and contrasts it with the lawless and brutal tyranny of the giants. Horace is suggesting all through that the rule of Augustus is as that of Jupiter. Those who conspired and resisted are trying to restore an anarchy as of the Titans.

l. 46. **regna tristia**, 'the sad realms,' i. e. of the lower world.

l. 50. **fidens . . . horrida.** A shortened expression for 'fidens brachiis quibus horrebat,' or 'horrida erat,' 'trusting to the arms with which they bristled,' 'their forest of arms.' Horace is thinking of the hundred-handed giant and his fellows.

l. 51. **fratres**, Otus and Ephialtes. The story is told in Hom. Odyss. 11. 307 foll.; cp. Georg. 1. 282. Pelion and Olympus were two mountains that faced one another across the valley of Peneus in North Thessaly.

l. 52. **imposuisse**, a regular perf. infinitive; what they sought was not only to place Pelion on Olympus, but 'to have placed it there,' i. e. to leave it standing there.

l. 53. **quid . . . possent**, 'what should Typhoeus, etc., be able [to do]?' Typhoeus and the others mentioned are giants. Typhoeus is named in Virg. Aen. 9. 715 as imprisoned under Inarime (now Ischia), an island off the coast of Campania; Enceladus, in Aen. 3. 578, as imprisoned under Aetna.

l. 54. **statu**, 'posture;' the word is used specially of the posture of a man fighting.

l. 55. **truncis**, abl. of the instr. with the verbal noun 'iaculator.'

l. 57. **Palladis**, the goddess of wisdom.

l. 58. **avidus**, 'eager,' more usually has a genitive of that for which one is eager.

l. 60. The force of this line is, 'whom they could never hope to find unprepared for battle.'

l. 61. **Castaliae**, the spring above Delphi.

l. 62. **crines solutos.** Apollo is represented in art with long hair, both as a sign of youth, and because it is part of the costume of a bard; so Virg. Aen. 1. 740 'crinitus Iopas.'

l. 64. **Delius et Patareus**, two chief seats of Apollo's worship; the island of Delos ('natalem silvam') where he was born, and Patara in Lycia. He was supposed to divide the year between these two haunts, spending the winter in Lycia: Virg. Aen. 4. 144.

l. 65. **vis consili expers**, 'force without mind,' brute force. Exemplified in the Titans.

l. 66. **temperatam**, 'under control.'

provehunt in maius, 'advance and further.'

l. 67. **vires . . . moventes**, 'strength of which the purpose is wickedness.'

l. 70. **integrae**, 'ever maiden.'

l. 71. **tentator**, 'assailant.'

Orion, the mighty hunter, who, according to one version of the

legend, presumed too far on the favour of Artemis, and was slain by her and turned into the star that bears his name.

l. 73. **dolet**, 'is [still] in pain.'

suis, her children, for the giants were γηγενεῖς, the sons of earth; so 'partus' in l. 74.

l. 75. **nec peredit**, 'nor has the fire, for all its haste, yet eaten through Aetna which lies on them.' See note on l. 53.

l. 77. **Tityi**, one of the giants. He was slain by a bolt from Zeus for assaulting Latona, and hurled down to Tartarus, where two vultures for ever devoured his liver as he lay stretching over nine acres, Hom. Od. 11. 575 foll.

l. 78. **additus custos**, 'given him as the warder (gaoler) of his crime.'

l. 80. **Pirithoum**. His crime, alluded to in the word 'amatorem,' was trying to carry off Proserpine. Theseus, who aided him, was released after a time by Hercules.

22. (Odes 3. 5.)

ll. 1–4. 'Jove's thunder proves him sovereign of the sky. Augustus shall prove himself a god upon earth by adding to the empire Britain and the hateful Parthians. ll. 5–12. O shame, to think of the disgrace not yet wiped away. Roman soldiers living as captives, forgetful of name and country and country's gods. ll. 13–18. This was the danger which Regulus foresaw if prisoners were allowed to hope for ransom, "Let them die," he said, "and pity them not. ll. 18–20. I have seen with my own eyes the sight of shame; Roman standards nailed up in Punic temples, with armour taken, not from the dead, but from the living; Roman citizens with their hands bound behind their backs; Carthage peaceful and busy; the work of our war undone. ll. 25–30. Will you buy those soldiers back again? It will be waste of money; as well look to make wool white again when it has been once dyed. ll. 31–36. The deer caught in the net does not fight again if you loose it, nor does the man who has once feared death make a soldier again. ll. 37–40. He does not know what war means." ll. 41–56. He put aside his wife and children and hung his head as one disgraced, till the senate listened to his advice; then he went back to torture and to death with as light a heart as if he were going for a holiday.'

This Ode is meant to point out another characteristic of Augustus' rule. He is to retrieve the deeply felt disgrace of the defeat of Crassus by the Parthians at Charrae (see note on l. 5). The story of Regulus is told in order to illustrate this disgrace:—'It is the very disgrace which

Regulus feared and foretold and went back to torture to prevent:'—and also to illustrate the true Roman military spirit, which is to be re-awakened.

The story of Regulus, as told here, is referred to often by Cicero, and is told at length in the De Off. 3. 27.

Metre, Alcaic. (Index of Metres 2.)

l. 1. **caelo** with **regnare**. Jupiter's rule in heaven is contrasted with Augustus' rule ('praesens') on earth. So the tense of 'credidimus,' 'we have already learnt to believe,' is contrasted with the tense of 'habebitur,' 'adiectis,' etc., 'when he has added,' etc.

l. 3. **Britannis**. The conquest of Britain is frequently spoken of in Horace as one of Augustus' proposed exploits. He never really attempted it.

l. 4. **gravibus Persis**. See note on 2. (1. 2) 22.

l. 5. **Milesne Crassi**; a question not asked for information, but as a way of expressing wonder and indignation. M. Licinius Crassus Dives, the rival of Caesar and Pompey, was defeated, B. C. 53, at Charrae in Mesopotamia by Surenas general of Orodes I; 20,000 Romans were said to have been taken prisoners and 20,000 left dead, amongst whom was Crassus.

conjuge barbara, abl. absol. explaining 'turpis maritus,' 'a disgraced husband with a barbarian to wife.'

l. 6. **vixit**, 'has lived on,' endured life, not died rather than submit to such disgrace.

l. 7. **pro curia**, 'pro,' the interj. followed either by a nom. or an accus. 'Curia,' the 'senate house,' used for 'the senate.' Notice that 'inversi' is to be taken in sense with 'curia' as well as 'mores;' the senate is the proper guardian of public character and discipline. Both are now 'overset.'

l. 8. **socerorum**, the plural of the race, one of whose daughters he has married. So Homer, Il. 3. 49, speaks of [Helen] as *νυὸν ἀνδρῶν αἰχμητάων*.

l. 9. **sub rege Medo**. Both words are scornful. 'Rex' was a word unendurable to a Roman, and here the 'king' is a barbarian.

Marsus et Apulus. The Roman soldiery are constantly named from the district of Italy where they were recruited. The Marsi are distinguished by other writers as a specially hardy and brave race, as Virgil, Georg. 2. 167 'genus acre virum Marsos.' The Apulian is frequently named by Horace, himself a native of Apulia, and is credited with all the virtues.

l. 10. **anciliorum**, the gen. as if from 'ancilium,' though the only

singular found is 'ancile.' The 'ancile' was one of the pledges of the eternity of Rome. The legend of its descent from heaven, and of the meaning of the plural 'ancilia' is to be found in Ovid, Fasti 3. 345–384.

l. 10. **nominis**, i. e. Romani.

togae. So Virgil calls the Romans 'gentem togatam' Aen. 1. 282.

l. 11. **Vestae**, the fire said to have been brought from Troy (Virg. Aen. 2. 296), and never extinguished, in the temple of Vesta, was also a symbol of the eternal existence of Rome.

l. 12. **Iove**, i. e. Iuppiter Capitolinus. 'Capitoli immobile saxum' Virg. Aen. 9. 448.

ll. 13 foll. 'It was this danger which Regulus had foreseen when he counselled the senate not to ransom himself and his fellow captives. The danger which he foresaw was, that, if there were the hope of being ransomed, Roman soldiers would come to prefer captivity to death. Now they had come to acquiesce in it so much as even to forget their own country.'

hoc caverat, 'had been on his guard of this.'

ll. 14 foll. 'When he said "no" to the shameful terms and traced from the precedent ruin for the ages to come if the captive youth were not left to die unpitied.'

l. 17. **periret.** Notice the lengthening of the last syllable, although the metrical accent does not fall on it. It is to be justified by the caesura following it.

l. 18. **signa ego . . . vidi ego.** Notice the emphatic words, 'signa' recalling the bitterest memory of Charrae, the loss of the standards, and the twice repeated 'ego,' as though Regulus said, 'listen to me, I can tell you what the captivity of Roman soldiers really means; I have seen it.'

l. 20. **sine caede**, 'without bloodshed;' arms taken from the living, not the dead.

l. 22. **tergo libero**, abl. of place, 'on a freeman's back.'

l. 23. **portas**, the gates of Carthage; that they are open is a sign of peace and security.

l. 24. **Marte nostro** with **populata**; 'the fields that our arms had ravaged again in tillage.'

l. 25. **scilicet** introduces, with an ironical and scornful turn, a supposed answer. 'You tell me, no doubt, that the soldiers for whom gold has been weighed will come back the braver!'

l. 26. **flagitio . . . damnum**, 'disgrace,' 'loss,' sc. of money—the money is wasted, for the ransomed soldiers will be worthless.

l. 27. **neque . . . nec**, 'as not,' 'so not.'

l. 28. **refert**, 'recovers.'

medicata fuco, 'when it has been dipped in the dye.'

l. 30. **deterioribus,** masc. 'to be restored to the degenerate.'

l. 31. **si,** 'if,' then and not till then.

l. 36. **iners,** 'the coward.'

l. 37. 'This fellow, not knowing whence he might draw life, mixed peace with war,' i. e. not knowing that a soldier should owe his life to his sword, has forgotten the difference between peace and war.

l. 40. **altior Italiae ruinis,** 'higher by the downfall of Italy.'

l. 42. **ut capitis minor,** 'as one disfranchised.' The technical phrase was 'capite deminutus.' This is a poetical variation of it. The genitive is as in such phrases as 'integer vitae' 10. (1. 22) 1, 'humbled in respect of civil rights.'

l. 44. **torvus,** 'gloomy,' 'grim.'

l. 45. **donec . . . firmaret,** 'until he could brace.'

labantes patres, 'the wavering senate.'

l. 46. **auctor,** 'its first proposer,' he did not leave others to give the advice and content himself with supporting it.

non alias dato, 'never given before or since.'

alias, 'at any other time.'

l. 48. **egregius . . . exsul,** as an exile, 'to his glorious banishment.'

l. 49. **atqui sciebat.** Cp. the words in which Cicero describes his departure: 'Neque vero tum ignorabat [Regulus] se ad crudelissimum hostem et ad exquisita supplicia proficisci sed iusiurandum conservandum putabat.'

l. 54. **diiudicata lite,** 'when the case was settled.' The patron is represented as detained in Rome by the legal business of his client.

l. 55. **Venafranos.** See on 14. (2. 6) 16.

l. 56. **Lacedaemonium.** See ib. l. 11. Venafrum and Tarentum are named as places to which a Roman would go for his holiday.

23. (ODES 3. 6.)

ll. 1–4. 'We are suffering for our fathers' sins. They let the temples go to ruin. ll. 5–8. Religion is the first condition of empire. We have neglected the gods. ll. 9–12. Therefore our arms have been unblest; the Parthian has twice defeated us. ll. 13–16. We were full of our civil quarrels, and the barbarians of north and south went near destroying Rome. ll. 17–20. The first source of evil has been in relaxing the sacredness of the marriage laws. ll. 21–24. The soldiers who fought in the first and second Punic wars and conquered Pyrrha and Antiochus came from healthier homes. ll. 25–32. They were the sons of honest Sabine yeomen, trained in hardness. ll. 33–36. Our sons will be worse than we. Where is the remedy?'

This Ode is meant as the key to the last. The loss of military glory and military spirit of which that complained is traced in this to its sources—the decline of religion and of the sacredness and purity of home. Augustus, it is not *said* but is implied, is to put all this right; to rebuild the temples and improve the public morals.

Metre, Alcaic. (Index of Metres 2.)

l. 1. **immeritus**, 'though innocent of them.'

l. 2. **Romane**, a general address to the people. So Virg. Aen. 6. 853 'Tu regere imperio populos, Romane, memento.'

refeceris. Augustus was at this moment engaged in restoring temples which had fallen to ruin.

l. 3. **labentes . . . fumo.** The two descriptions refer to two causes of the ruined state of the temples—decay from age, and fire, accidental or caused during the conflicts of the civil wars.

l. 5. 'Because thou bearest thyself humbly to the gods,' lit. 'as less than the gods.' Cp. the expression in 7. (1. 12) 57 'Te minor, latum reget aequus orbem.'

l. 6. **hinc**, sc. 'est.'

principium is scanned as a trisyllable, the 'i' before 'um' being treated as a consonant = our 'y,' and the second 'i' is lengthened before the double consonant. Cp. 'consilium' 21. (3. 4) 41.

l. 7. **neglecti**, because they were forgotten.

l. 8. There is some difficulty in fitting the expression exactly to what we know of the history. Probably when Horace says 'bis' he is thinking specially of the defeat of Crassus at Charrae in B. C. 53, and of Marcus Antonius in B. C. 36. In this case Monaeses and Pacorus must be taken as representative names meaning 'the Parthian generals.' The general who defeated Crassus goes in history by the name of Surenas; but there is some reason to think that this was a title rather than a name. Pacorus was the name of a Parthian prince, son of Orodes, who died in B. C. 38. He defeated Decidius Saxa with a Roman army in B. C. 40.

l. 10. **non auspicatos**, 'because they were unblest.' It is specially recorded that Crassus started against remonstrances 'diris cum ominibus.'

l. 13. **paene** with **delevit.**

occupatam, 'intent on,' 'full of.'

l. 14. **Dacus et Aethiops.** It is a poetical exaggeration to say that they were near destroying Rome. The historical facts referred to are that the Daci (a tribe north of the Danube) offered their services to

Antony when he was fighting against Octavianus, and that Cleopatra sent her Egyptian fleet to help him at Actium.

l. 17. **fecunda culpae.** A genitive is found after adjectives of fulness, plenty, fruitfulness.

secula implies that the decline has been from age to age.

l. 18. **genus et domos,** 'the blood and the homes.'

l. 22. Referring to the first Punic war.

l. 23. The war with Pyrrhus, B.C. 275.

l. 24. That with Antiochus, ended by the battle of Magnesia, B.C. 190.

Hannibalem, the second Punic war.

ingentem, probably in reference to the cognomen of Antiochus, viz. 'Magnus.'

l. 25. 'The manly sons of country-bred soldiers;' yeomen-soldiers and the sons of yeomen-soldiers.

l. 26. 'To dig all day, and then when even the bullocks were tired out and loosed from the plough, to cut and carry fagots till a Sabine mother called "enough."'

l. 28. **matris ad arbitrium,** 'to the pleasure, to the taste, of a stern mother.'

l. 30. **mutaret umbras,** 'was changing the shadows,' i. e. making them fall the other way from that in which they fell in the morning. The whole stanza describes evening. The subj. mood in 'mutaret' and 'demeret' is due to the fact that the clause introduced by 'ubi' is dependent on 'versare,' i. e. it is in orat. obliqua, for 'versare' is dependent on 'docta.'

l. 33. **dies,** 'time.'

l. 34. **peior avis,** 'worse than our grandsires.'

l. 35. **mox daturos,** 'soon to give to the world a progeny yet more corrupt.'

24. (ODES 3. 9.)

The reconciliation of two lovers who have quarrelled; one is 'Lydia,' the other is not named.

ll. 1–4. 'As long as I found favour with you beyond my rival I was happier than the Persian king.

ll. 5–8. *Lydia.* As long as you loved Lydia better than Chloë I was prouder than Ilia.

ll. 9–12. Chloë is now my queen—the sweetest of singers. I would die for her.

ll. 13–16. *Lydia.* Calais now loves me, and I love him, and I would die twice over for him.

ll. 17–20. What if the old love return, if Chloë is cast off and the door opened again to Lydia?

ll. 21–24. *Lydia.* For all Calais's good looks and your fickleness and ill-temper I would live and die with you.'

Metre, Asclepiad III. (Index of Metres 1.)

l. 2. **potior**, 'preferred to me.'

l. 4. **Persarum . . . rege.** The Persian kings were a proverb of greatness and prosperity to the Greeks, whom Horace is imitating.

l. 5. **non alia . . . arsisti**, 'lovedst none else.' Cp. the use of 'flame' in our poets for love.

l. 7. **multi Lydia nominis**, 'Lydia of name and fame.' She felt as proud of his preference as if she had a fame equal to Ilia. Descriptive genitive.

l. 8. **Romana . . . Ilia**, 'Rome's Ilia.' Ilia is the same as Rea Silvia, the mother of Romulus and Remus; see on 2. (1. 2) 19.

l. 9. **Thressa**, Thracian.

l. 10. **citharae sciens**, obj. gen. with adjective, 'skilled in,' 'in respect of;' cf. 'patiens pulveris' 5. (1. 8) 4.

l. 12. **animae**, 'my life,' i. e. Chloë. As Horace calls Virgil in 3. (1. 3) 8 'partem animae meae.'

l. 13. **torret face mutua**, 'fires me with a flame which he feels as well.'

l. 14. **Thurini**, of Thurii, a town in Magna Graecia. The description is probably as much as to say 'he is a real person; I can tell you all about him, as well as you can tell me of Chloë and her accomplishments.'

l. 18. **cogit**, 'brings together.'

aeneo, 'a yoke of brass' is one which will not be broken again.

l. 19. **excutitur**, 'is dislodged,' i. e. from my heart.

l. 22. **levior . . . iracundior.** His fickleness and his temper have both been shown in the quarrel which is just being made up.

Hadria, the Hadriatic sea, 3. (1. 3) 15.

25. (Part of Odes 3. 11.)

Lyde, a young lady who is treating her lover badly, is bidden to hear the story of the Danaids, and how one of them (Hypermnestra) spared her bridegroom (Lynceus), when her sisters slew theirs, and set him free.

The story of the Danaids is told in Aeschylus, Prom. V. 853–869 and by Ovid in an imaginary letter from Hypermnestra to Lynceus (Heroid. 14). Danaus the king, himself wronged by his brother Aegyptus, fled from Egypt to Argos with his fifty daughters. The fifty sons of Aegyptus followed them, and Danaus seemed to be reconciled to them, and gave them his daughters in marriage; but the brides, with the one exception

of Hypermnestra, slew each her bridegroom on the wedding night, and were punished for the crime in Hades, by being compelled to pour water for ever into a vessel full of holes.

Metre, Sapphic. (Index of Metres 3.)

l. 2. **virginum**, the daughters of Danaus.

l. 3. **inane lymphae . . . pereuntis**. Empty of water *because* it flowed out at the bottom.

dolium is the vessel full of holes which it was their hopeless task to fill.

l. 4. **sera fata**, the two words balance one another. The penalty came 'late,' but it was sure 'doom.'

l. 6. **nam quid**. He justifies the exclamation 'impiae,' and then repeats it.

potuere, in a different sense in the two lines—in the first in its usual sense of possibility, 'what greater (wickedness) could they do?' in the second, of capability in respect of heart and will; ἔτλησαν, 'they had the heart to.'

l. 7. **duro**, 'ruthless,' the epithet transferred from themselves to their weapon.

l. 9. **face nuptiali**. The torch was one of the necessary ceremonial accompaniments of a Roman wedding.

l. 10. **periurum**, because he had betrothed his daughters to the sons of his brother Aegyptus, and now bade them slay each her husband.

in parentem after 'mendax.'

l. 11. **splendide mendax**, 'gloriously false;' so Cicero, Pro Milone 27 'mentiri gloriose,' Eur. Bacch. 334 καταψεύδου καλῶς, Soph. Antig. 74 ὅσια πανουργήσασα.

l. 14. **unde non times**, 'from a quarter whence you do not fear it.'

l. 15. **socerum**, Danaus.

l. 16. **falle**, 'cheat,' i. e. by escaping.

l. 17. 'Who, like lionesses that have come on a herd of calves, are rending, ah me! each her own.' He imagines what is passing in each of the chambers.

lacerant continues the figure of the lionesses; the simile passes into a metaphor.

l. 21. **me . . . me**. Note the emphasis. 'I don't care for myself, if I can save you.'

l. 24. **releget**, 'banish me.'

l. 25. **pedes . . . et aurae**, 'thy feet and the breezes.'

rapiunt, the present has an inceptive force, 'are waiting to snatch thee away.' He can fly either by land or sea.

l. 27. **nostri** = 'mei,' governed by 'memorem,' 'to keep my memory alive.'

sepulcro, 'on my tomb.'

l. 28. **querelam**, 'words of sorrow.'

26. (Odes 3. 13.)

An address to a spring, probably near the poet's country house in the Sabine hills, although some place it near his birthplace, Venusia, in Apulia. The Ode is written the day before the Fontanalia, a festival on Oct. 12, when it was customary to offer garlands and otherwise do honour to springs, which were looked upon as manifestations of divine power.

Horace (1–8) promises the offering of wine, flowers, and a young kid, (9–12) praises the freshness of the spring, and (13–16) promises to make the 'Fons Bandusiae' one of the famous springs of the world.

Metre, Asclepiad V. (Index of Metres 1.)

l. 3. **cras**, i. e. as has been explained, on the Fontanalia. The three offerings 'mero,' 'floribus,' 'haedo,' have also been explained.

l. 4. 'Whose forehead, budding with young horns, gives promise of love and battles to come.'

l. 5. **destinat**, 'de-stano,' a factitive form of 'sto,' 'fixes,' 'marks out,' so 'points to, promises.' 'He looks as if he were to be the he-goat of the flock; but the promise is vain, he is to die to-morrow.'

l. 8. 'A youngling of the playful flock.'

l. 9. **hora Caniculae**, 'the season of the dog-star.' 'Canicula' was the name given by the Romans to Sirius, the brightest star in the constellation of the Great Dog.

l. 10. **nescit tangere**. The water comes from too deep to be touched or affected by the hottest weather.

l. 12. **vago** answers to 'fessis vomere;' the sheep are tired with wandering, as the bullocks with ploughing.

l. 13. **fies . . . fontium**, 'thou shalt become one of the fountains of name,' a partitive genitive. Horace thinks of Dirce, Castalia, Arethusa, etc.

l. 14. **me . . . tuae**. Notice the emphatic place of these two words. '*Thou* shalt be famous, for *my* songs can confer fame.'

l. 15. **loquaces**, 'babbling.'

27. (Odes 3. 23.)

ll. 1–4. 'Pray duly at the new moons, O country housewife, and offer to the Lares frankincense and corn and a porker.

ll. 5–8. And your vines and your crops and your flocks shall be kept safe.

ll. 9–13. Costly sacrifices are for the "pontifices."

ll. 13–16. Put your garlands of rosemary and myrtle on the little images of your gods and there is no need for more.

ll. 17–20. Without any gifts but the salted cake you may win their favour as much as by a sumptuous victim.'

The gods accept the humble offerings of humble people. Simplicity, thrift, content with our own station, have place in religious observances as well as in other matters.

Notice that the name Phidyle (*φειδύλη*, from *φειδώ*, 'thrift') is chosen to characterize a thrifty Sabine housewife.

Metre, Alcaic. (Index of Metres 2.)

l. 1. **caelo**, dative, 'to heaven.'

supinas, open with the palms upward, the attitude of prayer, as though they were holding their hands for the gods' gifts, 'tendoque supinas Ad caelum cum voce manus' Virg. Aen. 3. 176.

l. 2. **nascente luna**, the 'new moon' meant the first day of the month, even after the calendar months had ceased to correspond with the phases of the moon. The kalends were a day for worshipping the Lares.

l. 3. **horna fruge**, 'corn of this year,' the first-fruits of the year's corn.

l. 5. **pestilentem Africum**, the blighting 'scirocco.'

l. 6. **sterilem**, 'blasting,' 'producing barrenness.'

l. 7. **rubiginem**, 'mildew.'

alumni, 'younglings,' of cattle.

l. 8. 'The sickly season when the year is bearing its fruits,' an abl. absol. The autumn is always spoken of as the dangerous time for sickness.

l. 9. **nivali** only means that when there was snow it lay there longer than on the plain.

pascitur, 'is even now feeding.'

Algido, the name given to part of the eastern side of the Alban hills.

l. 10. **devota**, already destined for sacrifice. We hear in Virg. Georg. 3. 157 that they settled the destination of the different calves immediately on their birth, 'aut aris servare sacros aut scindere terram.'

l. 12. **pontificum secures**, 'the axes of the pontiffs' means the public sacrifices, as opposed to humble home rites.

l. 13. **te nihil attinet**, 'it belongs not to you.'

l. 14. **tentare**, 'to lay siege to,' 'try to win their good will,' the obj. is 'deos.'

l. 15. **coronantem**, so long as you crown them.

marino rore, 'rosemary.'

l. 16. **fragili**, easily plucked, a sprig of myrtle.

ll. 17 foll. 'Though thy hand held no gift when it touched the altar it has softened the displeasure of the Penates with the dutiful meal and crackling salt, and could please no more with a costly victim.' Supply with 'blandior' 'futura,' 'not likely to be more pleasing.'

immunis (in-munus) is used by Horace here and elsewhere in the sense of 'without a gift.' Elsewhere it follows the other meaning of 'munus,' a 'duty,' and means 'exempted from some public duty or tax.'

28. (Odes 4. 3.)

ll. 1–9. 'The poet is one set apart from his birth by the Muses' favour. His ambitions are not the same as those of others. For them are the training and prizes of Grecian games, the triumph on the Capitol; ll. 10–12. for him the woods and waters of Tibur and the glory of song. ll. 14–16. I too am a poet. Rome, the mistress of the world, acknowledges me as such, and the voice of envy is still. ll. 17–24. It is thy gift, O Muse; both the inspiration and the popular acknowledgement of it.'

Metre, Asclepiad III. (Index of Metres 1.)

l. 1. **Melpomene**, one of the Muses, see ll. (1. 24) 3.

semel, used of that which cannot be recalled and need not be repeated.

l. 2. **nascentem . . . videris**, 'shalt have looked on at his birth.'

l. 3. **labor Isthmius**, 'the struggle of the Isthmian games,' celebrated at Corinth.

l. 4. **clarabit**, 'will make famous.'

pugilem, 'as a boxer.'

ll. 4–7. **curru Achaico**. The contrast is between the chariot of Greek games and the triumphal procession of a Roman warrior. The predestined poet has no part in either.

l. 6. **res bellica**, lit. 'the business of war,' 'war and its enterprises.'

Deliis . . . foliis, i.e. 'bay leaves,' sacred to Apollo of Delos.

l. 9. **ostendet Capitolio**, 'will display to the Capitol,' i.e. make him the central figure on which all gaze as the procession goes up to the Capitol.

l. 10. **praefluunt**, 'flow past.'

l. 12. 'Shall make him famous in Aeolian song,' i.e. in lyric poetry of the Aeolian school, that of Sappho and Alcaeus of Lesbos.

l. 13. **principis urbium**, 'queen of cities.'

Romae with **soboles**, 'the sons of Rome.'

l. 16. 'I feel less than I did the backbiting of the envious.'

l. 18. **Pieri,** 'O Muse.' The Muses are called Pierides. See on 21. (3. 4) 40.

temperas, 'rulest.'

l. 19. 'Who wilt give, if so thou pleasest, even to dumb fishes the note of the swan;' and therefore even to Horace, unlikely though it might seem. The ancients believed that swans gained, for once before their death, the power of sweetest singing.

l. 21. **muneris tui,** 'belongs to, is of, thy gift.'

l. 23. **fidicen,** as the harper of a Roman lyre, i.e. a Roman who had learnt to play the Greek instrument; to imitate, that is, Greek lyric poetry.

l. 24. **spiro,** 'I breathe,' means 'there is true breath, inspiration, in my poetry.'

29. (ODES 4. 5.)

ll. 1–4. 'Too long already, Augustus, art thou absent from thy trust. Return, remembering thy promise to the senate. (5–8.) Thy face is as spring to the year and brightness to the day. (9–16.) As a mother watches for her sailor-boy's return, so Rome for her Caesar. (17–20.) To thee we owe our security by land and sea, the restoration of honesty. (21–24.) No fear of Parthian or Scythian, German or Spaniard. (25–32.) From morn till night a man works in his own vineyard and then goes home to thank thee among the gods as he pours his libations after supper. (33–36.) Long be the happy holiday which Italy enjoys under thy rule; such is our prayer in the morning as well as in the evening.'

Augustus was in Gaul from B.C. 16 to 13, having set out from Rome in alarm at a defeat inflicted on the Roman arms under M. Lollius by the Sygambri, a German tribe. Horace, writing before his return, sings the praises of his wise and peaceful rule.

Metre, Asclepiad IV. (Index of Metres 1.)

l. 1. **divis . . . bonis,** an abl. absol., 'born when the gods were good,' whose birth was the good gift of heaven.

Romulae, used as adj. also by Virgil, Aen. 6. 877 'Romula tellus;' see note on 9. (1. 15) 10.

l. 3. **patrum sancto concilio,** 'the senate.' Virgil also gives it the epithet 'sanctus' Aen. 1. 426.

l. 7. **affulsit,** 'has shone on them (like sunshine).'

it, 'passes.'

ll. 9 foll. The young sailor may be supposed to be in Egypt or Syria. The Mare Carpathium is the sea east of Crete. 'Spatium annuum' is the sailing-time of one year. Navigation was suspended from early in November to early in March, so that having failed to get away in the autumn he has to stay into the following year.

l. 13. **votis ominibusque**, i.e. she offers vows for his return and consults omens about it.

l. 16. **quaerit**, the sense more usual to 'requiro,' 'looks for' without finding.

l. 17. **etenim**. The country longs for Caesar's return *because* his rule has given such peace and security.

perambulat, 'stalks about in conscious safety;' there are no alarms of war to stop farmer's work.

l. 18. **Faustitas**, the same as Felicitas. She is represented on medals with the cornucopia, the symbol of plenty.

l. 19. **pacatum**. Piracy has been put down as well as war.

l. 20. **culpari metuit**, 'shrinks in fear from blame,' i.e. Good Faith is so valued that men carefully avoid not only any dishonest act but anything that exposes their truth to suspicion.

l. 22. **Germania**, with special reference to the Sygambri; see introduction to this Ode. The Sygambri had retired beyond the Rhine before Augustus reached the scene of war.

horrida, 'bristling,' with forests, with which Germany was then covered.

parturit, 'breeds in swarms,' so 4. (1. 7) 17.

l. 25. **condit . . . diem**, 'sees the sun down;' so Virg. Ecl. 9. 80 'cantando condere soles.'

suis, 'on his own hills.' He is not disturbed in his occupations or possessions by war and violence.

l. 26. **viduas**. The Romans trained their vines generally on trees planted for the purpose as supporters; a mode of culture that may be still seen in Lombardy. These trees, generally elms, were called 'arbores,' 'arbusta,' 21. (3. 1) 10. The poets constantly speak of this under the figure of marrying the vine to the elm. The trees in this line are supposed to be standing without vines to climb on them (viduas). The owner, now at leisure again in the time of peace, is able to restore them to their use.

l. 27. **ad vina**, 'goes back with a light heart to make merry at home.'

alteris . . . mensis, 'the second course' ('mensae secundae' Virg. Georg. 2. 101). With the second course drinking began, and that was preceded by a libation to some gods.

l. 28. **adhibet**, 'invites,' invokes thy presence as a god; so Virgil, Aen. 5. 62 'adhibete Penates . . . epulis.'

l. 30. **Laribus . . . miscet**, 'sets amongst the Lares.' Augustus permitted the worship of his genius as associated with the Lares, though he forbade the direct worship of himself as a god which the later Emperors accepted.

l. 31. **uti Graecia . . . memor.** 'As Greece in her recollection of Castor,' i. e. Augustus is thought of as a demigod or divinized mortal, as Castor and Hercules were in Greece.

l. 33. **longas . . . ferias.** The reign of Augustus is a holiday, may it be a long one!

l. 34. **integro . . . die,** 'when the day is unbroken,' the first thing in the morning.

l. 35. **sicci,** 'sober,' before we have drunk anything.

uvidi, 'drenched,' when we have drunk deep. We say the same thing at all times and in all moods.

30. (ODES 4. 7.)

ll. 1–6. 'Spring has returned. Earth wears again its summer face.

ll. 7–12. You must not expect anything to last for ever. That is the lesson of passing seasons.

ll. 13–16. Only *they* pass to return again. *We*, when we pass where the great and good are gone before us, are dust and nothing.

ll. 17–20. To-day may be your last, who knows? Take your fill of enjoyment, what you spend on yourself is so much less for your greedy heir.

ll. 21–24. When once you are dead and passed Minos' grand tribunal, neither race, Torquatus, nor eloquence, nor goodness, will restore you to the light.

ll. 25–28. Think of Hippolytus and Pirithous and learn this lesson from their fate.'

An Ode in which, as in 14, Horace preaches the Epicurean doctrine that the thought of the shortness of life should make us enjoy the present.

Metre, Archilochium. (Index of Metres 6.)

l. 1. **diffugere,** 'have scattered and fled.' Wordsworth's words paraphrase it, 'Like an army defeated, the snows have retreated.'

l. 3. **mutat . . . vices,** 'passes through its cycle of change.'

terra is the dry land as contrasted with the streams which follow.

l. 4. **praetereunt,** 'flow past' (i. e. within) their banks instead of flowing over them as in winter.

l. 5. **Gratia.** The Grace with the Nymphs and her two sisters, sc. the three Graces with the Nymphs. We might say 'the fairies have begun to dance again.' It may be supposed that such open-air dancing would be dropped in winter.

l. 7. **immortalia,** 'immortal things;' that things should be free from death.

l. 7. **ne**, after 'monet,' 'warns you not to hope.'

annus, the revolution of the year.

almum . . . diem, 'sunny days.'

l. 8. **hora**, as in 17. (2. 16) 32, time, the flight of time.

l. 9. **proterit**, 'tramples before it,' of the advance of a victorious army.

l. 10. **interitura simul** (=simul ac), 'to die itself as soon as,' etc.

l. 11. **effuderit**, 'has scattered broadcast.'

l. 13. 'The swift moons (i. e. the months as they pass swiftly) make up again all that is lost in heaven,' i. e. moons that wane wax again; stars that set rise again; bright weather and long days which pass away come back again.

l. 15. **dives Tullus et Ancus.** Tullus Hostilius and Ancus Martius, two of the kings named in Roman tradition. They represent the great of old times.

l. 16. **pulvis et umbra**, dust in the funeral urn, a shadow in the shadow-world.

l. 17. **adiiciant**, 'are adding (in their counsels).'

hodiernae summae, 'to to-day's total,' to the sum of our days as it stands to-day.

l. 19. **amico . . . animo**, 'your own dear self.'

l. 21. **Minos.** One of the three judges of the lower world. The epithet 'splendida,' 'stately,' 'magnificent,' belongs properly to his court, it is transferred here to his sentence—'has passed on you the sentence of his stately court.'

l. 23. **genus . . . facundia . . . pietas.** These are characteristics, we infer, which Torquatus himself possessed.

ll. 35 foll. Two instances from mythology of the irrevocable nature of death. Notice the emphasis on 'pudicum' and 'caro.' Diana the goddess of modesty could not save the innocent Hippolytus. Theseus, for all his love, could not set free Pirithous. For Pirithous see on 3. 4. 80. Hippolytus is the subject of a play of Euripides which bears his name.

31. (EPODES 16.)

This is one of Horace's earlier poems, written when he had sickened over the aimless bloodshed of the civil war, but before he had made up his mind that the remedy for it was the acceptance of the rule of Octavianus. The proposal to sail away in search of the Happy Islands is a poetical way of expressing that he saw no practical mode of escape.

ll. 1–14. 'A second generation is passing away in civil war. Roman

hands are doing what no foeman in Italy or beyond it has been able to do. The site of Rome will be once more desolate; barbarian conquerors will ride over it and scatter with their horse-hoofs the bones of Romulus.

ll. 15, 16. Do you ask the remedy?

ll. 17–34. Let us fly like the Phocaeans—leave hearth and home and fly, anywhere, only never to return till stone swims and every law of nature is changed.

ll. 35–40. Let us all go, all, or all that have men's hearts in them.

ll. 41–50. We will find a home beyond the ocean. There are the Happy Islands, where the earth yields its fruit without labour,

ll. 51–56. and the power of nature never injures;

ll. 57–62. where commerce has never come to taint man, nor plague to taint cattle.

ll. 63–66. Jove set them apart for the good when he turned the golden age to bronze—to bronze and then to iron. It is time for those who are good to seek the offered refuge.'

Metre, Pythiambicum. (Index of Metres 7.)

l. 1. **altera . . . aetas,** 'a second generation.' The first generation would be that of Sulla and Marius.

teritur, is being wasted.

l. 2. **suis . . . viribus ruit,** 'is going to ruin by its own strength.' Roman hands are destroying Rome.

l. 3. **quam.** The antecedent is 'eam,' sc. 'Romam,' the understood object of 'perdamus' in l. 9.

finitimi . . . Marsi, 'the neighbouring Marsians,' referring to the Marsic or Social war, B. C. 91–88. It will be noticed that the list of enemies is not in chronological order any more than the list of Roman heroes in 7. (1. 12).

l. 4. **Porsenae.** Lars Porsena of Clusium, the assailant of Rome in the first years of the Republic.

l. 5. **Capuae,** 'the rival valour of Capua' refers specially to the dangerous revolt of Capua in the second Punic war, B. C. 216; but the jealousy of Capua as a possible rival lasted long after that.

Spartacus. A Thracian freebooter, who, having been taken and sold as a gladiator, escaped, and was for two years (B.C. 73–71) the terror of Rome as the leader of the Servile war.

l. 6. **novisque rebus infidelis,** 'the faithless ally of revolution;' 'rebus' is dative. The allusion is to the fact that the ambassadors of the Allobroges (a tribe of Gaul) first encouraged and then betrayed to Cicero the conspiracy of Catiline, B.C. 63.

l. 7. **caerulea pube**, 'with its blue-eyed sons.' The reference is to the invasion of the Cimbri and Teutones, checked by Marius and Catulus in the battles of Aquae Sextiae (B.C. 102) and Raudii Campi (101).

l. 8. **parentibusque abominatus**, 'accursed by parents,' i.e. because he made them childless. Cp. 'bella matribus detestata' 1. (1. 1) 24.

l. 9. 'That ('eam' understood) we shall destroy, an impious generation of doomed blood.'

devoti sanguinis is the gen. of quality. A curse is on this generation; they inherit their crimes with their blood from their predecessors.

l. 10. **rursus**, 'again,' i. e. as before the city was built.

l. 13. **carent ventis et solibus**, 'are kept safe from winds and suns.' The Scholiasts tell us that there was a tomb of Romulus shown behind the Rostra in the Forum. It will be noticed that this is inconsistent with the other legend adopted by Horace in 20. (3. 3) 16 'Martis equis Acheronta fugit' of the translation of Romulus to the sky.

l. 14. **nefas videre!** 'shame to see!'

l. 15. 'Perhaps you ask with one voice, or the better part of you, what may help you to get quit of your sad troubles.'

carere is an unusual infinitive after 'expediat,' we should expect 'ad carendum' or 'ut careatis.'

l. 17. **hac**, 'than this,' namely, 'ire,' etc. l. 21.

Phocaeorum. The order is 'velut (even as) Phocaeorum civitas exsecrata (having sworn an oath) agros atque Lares patrios profugit (fled from), fanaque apris et rapacibus lupis habitanda reliquit' (left their temples to be a lair for wild boars and robber wolves). The story is told in Herodotus (1. 165) how the people of Phocaea, on the coast of Asia Minor, just N. of Smyrna, abandoned their city on the approach of the Persians and swore never to return to it till some masses of iron which they threw into the water floated. They sailed westward and eventually founded Massilia (Marseilles).

l. 21. To fly either by land or sea.

l. 23. **sic placet**? 'are you so agreed?' The usual form of asking the assent of the senate or any public body was 'placetne?'

secunda . . . alite, 'since the omens are favourable.'

l. 25. **in haec**, 'to this.'

simul, 'so soon as (i. e. not before) stone shall rise from the water's bottom and float to the surface, be it no sin to come back.'

l. 27. **quando Padus**, etc., i. e. not till the geographical relations of places are altered; till the Po washes the hills of Apulia: till the Apennines, which run down the middle of Italy, push their chain out into the sea.

l. 28. **Matina . . . cacumina**, a name given apparently by Horace to the range of Mount Garganus which runs out into the Adriatic on the coast of Apulia.

l. 30. 'Strange love shall have made monstrous unions of novel passion.'

monstra iunxerit, not 'shall have mated monsters,' but 'shall have mated animals so that they become monsters,' i. e. by forsaking nature and mating with other than their own species.

l. 31. **ut**, giving the result, 'so that tigers should be fain to mate with stags, and the dove wed lawlessly with the kite.'

ll. 33, 34. **credula** and **levis** are both predicative, not epithets, 'and flocks grow trustful and fear not the tawny lions, and the goats grow smooth and love the salt seas.' The goat will become smooth like a fish.

l. 35. **haec, et [ea] quae**, etc., the object of 'exsecrata.' 'Let us go, the whole state, after swearing this oath and [any other] which,' etc.

l. 38. **perprimat**, 'press still their illstarred bed.' He imagines as the only conceivable motives for staying effeminacy, despair, sloth.

l. 39. **virtus, muliebrem.** Horace dwells on the derivation of 'virtus,' 'you that have *men's hearts* away with womanish wailing.'

l. 40. **Etrusca . . . litora.** He describes the way they would start—sailing up the coast towards the west.

l. 41. **manet**, 'waits for us;' we have still to try it.

circumvagus. Ocean was thought of in ancient geography as a stream flowing all round the world.

l. 42. **et**, adds not a new thing but another name; 'the rich islands' *are* the 'happy lands.'

l. 46. **suam . . . arborem**, i. e. they need no grafting.

pulla, of the dark colour of the ripe fig.

l. 50. **amicus**, 'for love,' without resistance and without being driven.

l. 51. **vespertinus**, adj. for adv. as we might say, 'bear of the evening,' meaning, 'bear that comes in the evening.'

l. 52. **alta** with **intumescit**, 'nor the ground heaves high with vipers.'

l. 53. **ut**, 'how that,' after 'mirabimur,' and explaining 'plura.'

l. 55. **pinguia . . . semina**, 'fruitful plants.'

l. 56. 'For that the king of the heavenly beings tempers either extreme,' i. e. drought or excessive rain.

l. 57. 'Hither never struggled the pinewood bark with the Argonaut rowers.'

Argous is the adj. of the ship 'Argo.'

l. 58. **impudica**, 'immodest,' because she left her home to follow a stranger, Jason. Horace wishes to say that the Happy Islands have been spared the tainting effects of commerce. They have remained in the state of the Golden Age when commerce did not exist, for all the good gifts of nature were to be had everywhere without labour. His instances are of the longest voyages of which legend (the Argonauts, Ulysses) or history (the Phoenicians) told.

Colchis, 'Medea.'

l. 59. **Sidonii.** The men of Sidon are the Phoenicians, whose chief towns were Tyre and Sidon.

cornua, sc. 'antennarum,' their yard-arms.

l. 62. **impotentia**, 'unrestrained violence.'

l. 64. **inquinavit**, 'debased.'

l. 65. **quorum** with **fuga**, 'happy escape from which is offered to the good if they take me as their prophet.'

INDEX OF METRES.

1. Asclepiad.

UNDER this name are included five different arrangements of one or more of the following verses:—

(*a*) The lesser Asclepiad:

– – | – ∪ ∪ – | – ∪ ∪ – | ∪ ⏑.

A spondee, two 'choriambi,' and an 'iambus.' (N.B. The last syllable is common, as in the Hexameter verse.)

(*b*) The greater Asclepiad:

– – | – ∪ ∪ – | – ∪ ∪ – | – ∪ ∪ – | ∪ ⏑.

A spondee, three 'choriambi,' and an 'iambus.'

(*c*) The Glyconic:

– – | – ∪ ∪ – | ∪ ⏑.

A spondee, one 'choriambus,' and an 'iambus.'

(*d*) The Pherecratic:

– – | – ∪ ∪ – | –.

A spondee, one 'choriambus,' and a long syllable.

These are arranged as follows:—

Asclepiad Metre I (Ode 1) employs (*a*) only:

– – | – ∪ ∪ – | – ∪ ∪ – | – ⏑.

Asclepiad Metre II (Ode 6) employs (*b*) only:

– – | – ∪ ∪ – | – ∪ ∪ – | – ∪ ∪ – | ∪ ⏑.

Asclepiad Metre III (Odes 3, 24, 28) is arranged in couplets of (*b*) and (*a*).

– – – ∪ ∪ – ∪ ⏑

– – – ∪ ∪ – – ∪ ∪ – ∪ ⏑.

Asclepiad Metre IV (Odes 9, 11, 29) is arranged in four-line stanzas, three lines of (*a*), the fourth of (*c*).

– – – ∪ ∪ – – ∪ ∪ – ∪ ⏑

– – – ∪ ∪ – – ∪ ∪ – ∪ ⏑

– – – ∪ ∪ – – ∪ ∪ – ∪ ⏑

– – – ∪ ∪ – ∪ ⏑.

(N.B. In this stanza Horace twice allows the fourth line to begin with a trochee (– ∪) instead of a spondee, as 'Teucer et Sthenelus sciens.'

Asclepiad Metre V (Odes 8, 26) is arranged in four-line stanzas, two lines of (*a*), one of (*d*), one of (*c*).

– – – ∪ ∪ – – ∪ ∪ – ∪ ⏑

– – – ∪ ∪ – – ∪ ∪ – – ⏑

– – – ∪ ∪ – –

– – – ∪ ∪ – ∪ ⏑.

2. Alcaic.

The *Alcaic* stanza (Odes 12, 15, 16, 18, 19, 20, 21, 22, 23, 27) was named from Alcaeus, the Greek lyric poet. It consists of three different verses, the first being repeated twice:

⏑ | – ∪ | – – | – ∪ ∪ | – ∪ ⏑

⏑ | – ∪ | – – | – ∪ ∪ | – ∪ ⏑

⏑ | – ∪ | – – | – ∪ | – ⏑

– ∪ ∪ | – ∪ ∪ | – ∪ | – ⏑.

It will be seen that the feet employed are trochees (– ∪), spondees, and dactyls, the first three verses being begun with an extra syllable called the 'anacrusis' or 'backstroke.' The caesura in the first two verses is before the first dactyl.

3. Sapphic.

The *Sapphic* stanza (Odes 2, 7, 10, 13, 14, 17, 25), named from the poetess Sappho of Lesbos, consists of two different verses, the first repeated three times:

– ∪ | – – | – ∪ ∪ | – ∪ | – ⏑
– ∪ | – – | – ∪ ∪ | – ∪ | – ⏑
– ∪ | – – | – ∪ ∪ | – ∪ | – ⏑
– ∪ ∪ | – ⏑.

Of these the first is called 'the lesser Sapphic.'

The second, occurring in the fourth line of the stanza, is called 'the Adonic.'

The caesura falls most commonly after the fifth syllable:

'Iam satis terris | nivis atque dirae.'

But it is also found from time to time after the sixth:

'Quem virum aut heroa | lyra vel acri.'

4. Greater Sapphic.

The *Greater Sapphic* couplet (Ode 5).

(*a*) – ∪ ∪ | – ∪ | – ⏑.
(*b*) – ∪ | – – | – ∪ ∪ – | – ∪ ∪ | – ∪ | – ⏑.

It will be seen that (*a*) differs from the usual Sapphic verse by omitting the first two feet, (*b*) by inserting a choriambus (– ∪ ∪ –) before the dactyl.

5. Alcmanian.

Metrum *Alcmanium* (Ode 4), named from the Greek lyric poet Alcman.

It consists of couplets, the first verse being the common Dactylic Hexameter, the second a Dactylic Tetrameter:

– ⏑⏑ | – ⏑⏑ | – ⏑⏑ | – ⏑⏑ | – ∪ ∪ | – ⏑
– ⏑⏑ | – ⏑⏑ | – ∪ ∪ | – ⏑.

6. Archilochian.

Metrum *Archilochium Primum* (Ode 30), named from Archilochus of Paros.

It consists of couplets, the first verse being the Dactylic Hexameter, the second a Dactylic Trimeter Catalectic (stopping a syllable short), i.e. half an Elegiac Pentameter:

– ⏑⏑ | – ⏑⏑ | – ⏑⏑ | – ⏑⏑ | – ⏑ ⏑ | – ⏑̲
– ⏑ ⏑ | – ⏑ ⏑ | ⏑̲.

7. Pythiambic.

Metrum *Pythiambicum* (Ode 31).

Couplets of the Dactylic Hexameter and an Iambic Trimeter:

– ⏑⏑ | – ⏑⏑ | – ⏑⏑ | – ⏑⏑ | – ⏑ ⏑ | – ⏑̲
⏑ – | ⏑ – | ⏑ – | ⏑ – | ⏑ – | ⏑ ⏑̲.

The name comes from the name Pythius, given to the Hexameter as the metre used in the oracles given at Delphi or Pytho.

THE END.

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